

## CESEM

### Annual Report 2022

CESEM reached in 2022 its 25th anniversary, which coincided with the operational start of the consortium IN2PAST: the Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory, of which CESEM was a founding member (with six other research units, involving five Portuguese universities).

IN2Past is dedicated to the preservation, study and promotion of cultural heritage, generating intensive collaborative relations between academic, laboratory-based, theoretical and empirical research; public policies concerning the domains of cultural heritage, arts and civic memory; an important set of Portuguese cultural institutions and facilities, namely monuments, museums, archives, archaeological sites and natural parks. It comprises five Thematic Lines:

TL1 — Science and Technology for Cultural Heritage

TL2 — Landscapes, Territories and Cultural Heritage

TL3 — Museums, Monuments and their Collections

TL4 — Archives, from Preventive Preservation to Digitalisation

TL5 — Cultural Circulation, Public Policies on Memory and Inclusive Citizenship

After the election of the Directive Board in July 2022, João Pedro d'Alvarenga (CESEM) was given the responsibility for the coordination of TL4 for the ensuing three years.

CESEM's participation in the IN2Past allows access to a share of its (very modest) budget (funded by FCT = *Fundação para a Ciência e a Tecnologia*), together with indirect advantages relating to interdisciplinary potential, competitive edge in the context of potential European funding and some increase in professional stability.

Under the terms of the IN2Past plan agreed by all institutional partners, by 2025 CESEM needs to have a mandatory proportion of at least 10% of its full-time equivalents (FTE) under continuing contracts. Our estimate is that, by then, five researchers will be employed full-time without term (presently: one). The needed funding will be accessed either through the transfer of budgetary commitments associated with CEEC individual contracts or through institutional CEEC competitions, open only to University Rectories or Associated Labs (CEEC = *Concurso de Estímulo ao Emprego Científico*, an initiative of the national research agency, FCT).

CESEM's directive board has agreed on a plan to associate these competitive contracts to different research profiles connected to Cultural Heritage. The call notice for the first of the corresponding competitions is ready, pending approval by the NOVA FCSH Director. Three further competitions for tenure contracts (two at NOVA FCSH and another at the University of Évora, all based on institutional CEEC funding) are expected to be launched in 2023-2024.

At NOVA FCSH, space constraints in the Colégio Almada Negreiros (Campolide Campus) forced CESEM to lose one of the three rooms it occupied on the third floor. Two rooms will continue to accommodate a staff-force of four. From 2023 onwards, the directors will share an office with its partners in IN2Past and use another room, when needed, for small meetings.

Although CESEM attained the top category (Excellent) in the last external evaluation, funding attributed afterwards for current operations decreased relative to the previous funding cycle; the consequences were initially disguised because there was a provisional compensation subsidy (allowing some time for CESEM to adjust spending) that disappeared afterwards. The graphics in the Table below make this clear. This decrease in funding was partly compensated by success in project calls for individual researchers, starting in 2021, a move consolidated in 2022. However, since the allocation of this additional funding is specified according to the respective budgets, the lack of money for

operational and strategic expenses was still felt overall in 2022, the first fully post-pandemic year, when researchers resumed travelling almost as usual, combining in-person with hybrid or online events.

Contrary to the previous trend, success in national or institutional competitive calls has benefited all research groups. The Early Music research group has still the lead, with four independently funded projects under way. The newly-approved FCT-funded projects include ECHOES – *Ecos do passado* | Elsa De Luca (CESEM/EMS), AVEMUS – *A Música em estilo concertante* | Rosana Brescia (CESEM/MMP), SINGINGWOMB – *Saúde da mulher, bem-estar na gravidez e vínculo perinatal* | Eduarda Carvalho (CESEM/EHD), and also, through its Co-PI from CESEM/CTC, a project based on INET-md, MUSEX – *Music and Portuguese exile in France* | Manuel Deniz Silva. The Contemporary Music Group has in the meanwhile secured commissions from the Gulbenkian Foundation and, with support from IN2Past, established its new Lab, for restoration of magnetic tapes, at the top floor of the B tower at Av. de Berna.

Although the year was very productive for CESEM in both scientific and artistic terms, there was a decrease, seemingly conjunctural, in the quantity of published work. The variety of approaches contemplated and their international outlook are still impressive, mainly through peer-reviewed papers by both senior and junior researchers (e.g. DE LUCA et al., “Intermediality...”, *Journal of Iberian Medieval Studies*, CYMBRON, “Reflexiones...”, *ARTigrama*, MAGALHÃES, “Musicological Archaeology...”, *TDR: The Drama Review*, CACHOPO, “Callas and the Hologram...”, *Sound Stage Screen*, CARVALHO et al., “Melodic contours...”, *Psychology of Music*) and chapters in international books (e.g. SEIÇA, “War and peace liturgy...”, Dykinson, BRAGA, “The Portuguese *Chansonnette*...”, Brepols, SOVERAL, “*Litanies du feu et de la mer*...”, Cambridge Scholars, CARVALHO, “Offenbach...”, Actes Sud, CASQUILHO et al., “The territories of music...”, Routledge).

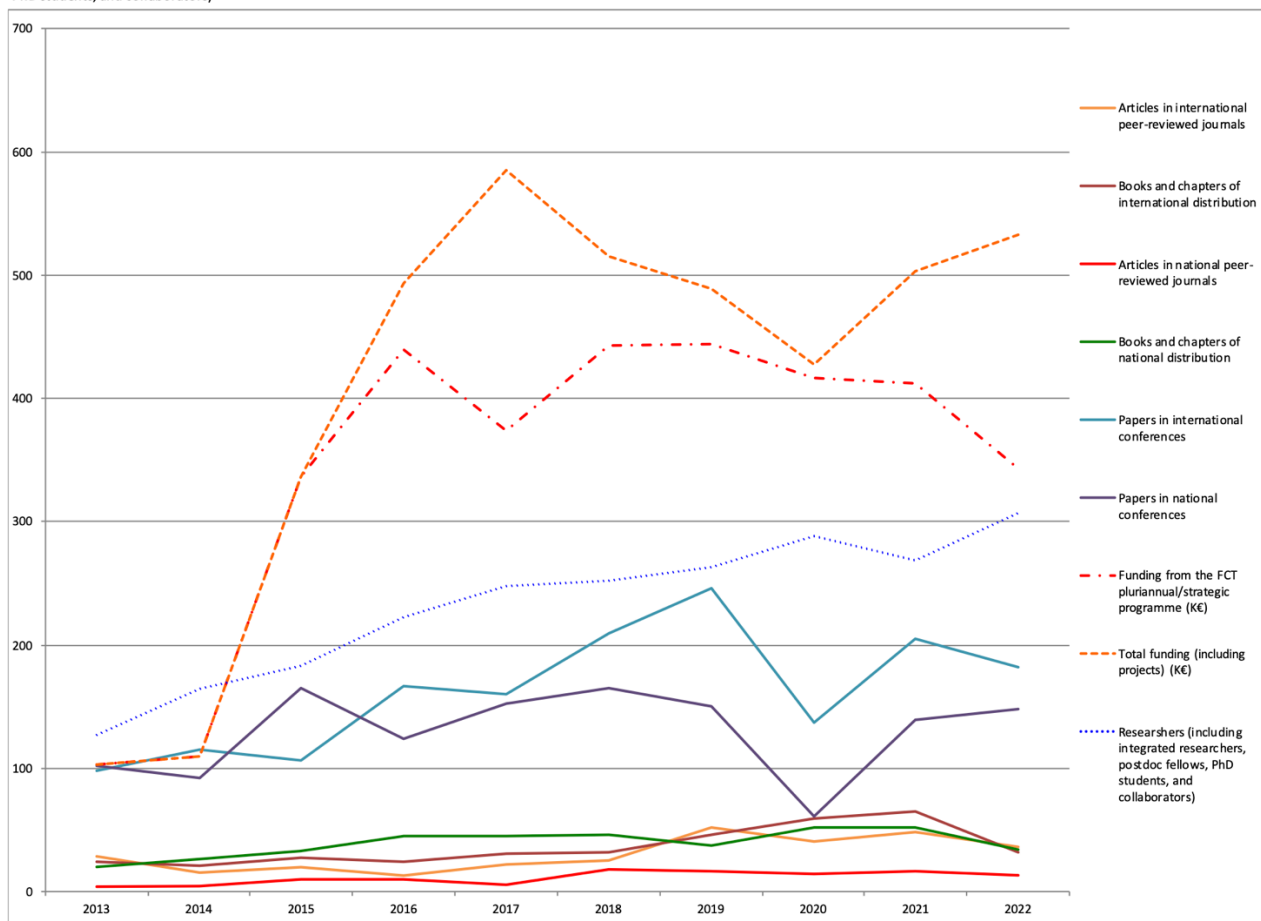
A new thematic line, focused on Performance, begun its activities with a colloquium held in Porto, *I Jornadas de Música e Interpretação: em tempo real* (ESMAE, September 2022); further information below, under the CTC chapter. Negotiation of an addendum to a previous protocol with the Fundação da Casa de Bragança allowed an FCB-funded post-doc position for a CESEM researcher to be opened in 2022, to support the development of the Catalogue of the Music Library at the Ducal Palace of Vila Viçosa. In connection to this project, we also organized the *II Jornadas Musicológicas do Museu-Biblioteca da Casa de Bragança* (Colégio Almada Negreiros, July 2022).

Other initiatives that transcend research groups include those connected with the singer and songwriter José Mário Branco (online Archive, planned songbook edition, documentary inheritance, etc.). A Wikimarathon was held around CESEM's online Archive to correct and supplement available encyclopedic information; CESEM supported the recording of Branco-based CD *Águas paradas não movem moinhos* (ed. Respirar de Ouvido), by the 6 VIOLAS sextet lead by José Valente; and collaborated in the installation, organization and digitalization of the materials left by the songwriter and deposited by the family at NOVA FCSH, under the shared responsibility of the Centro de Estudos e Documentação José Mário Branco – Música e Liberdade.

The preparation of the Thematic History of Music in Portugal and Brazil was given a new impulse, with two new doctoral grants, several online meetings and other initiatives that will soon bear fruit. CESEM's Permanent Research Symposium, coordinated by Rita Torres, was given in streaming (the series remains available through CESEM's Youtube channel). CESEM contributed this year to the Week of Science and Technology through Zoom sessions dedicated to music and sound in videogames, organized by CysMus. Several events were organized in cooperation with non-academic institutions, e.g. the international colloquium *Gil Vicente: 500 anos* (Centro Cultural de Belém) and the III Encontro *Musas — A Música das Artes* (Museu Nacional da Música), both in February. Music and Photography were combined in the exhibition 20x22 by Maria João Cerol, at the Colégio Almada Negreiros and elsewhere. Other initiatives include the recovery of wind-band scores in braille, for blind musicians, and music therapy in hospitals. All in all, our social impact and visibility have never been so strong.

## Evolution of key-indicators and funding 2013-2022

	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022
Articles in international peer-reviewed journals	29	15	20	13	22	25	52	41	48	36
Books and chapters of international distribution	24	21	27	24	31	32	46	59	65	32
Articles in national peer-reviewed journals	4	5	10	10	6	18	17	14	16	13
Books and chapters of national distribution	20	26	33	45	45	46	37	52	52	34
Papers in international conferences	98	115	106	167	160	209	246	137	205	182
Papers in national conferences	102	92	165	124	152	165	150	61	139	148
Funding from the FCT pluriannual/strategic programme (K€)	103	110	337	439	374	443	444	416	412	343
Total funding (including projects) (K€)	103	110	337	493	585	515	489	428	503	533
Researchers (including integrated researchers, postdoc fellows, PhD students, and collaborators)	127	164	183	222	248	252	263	288	269	307



## Output indicators 2022

	EMS	MMP	CM	CTC	EHD	Totals
<b>A. Publications</b>						
1. Articles in international journals with peer reviewing	3	7	10	12	4	36
2. Articles in national journals with peer reviewing	3	3	1	3	3	13
3. Editing of journal issues or thematic dossiers	4	2	5		3	14
4. International books (as author/as editor)	1	4	3	2		10
5. National books (as author/as editor)	3	5	2	2	3	15
6. Chapters in international books	3	6	6	4	3	22
7. Chapters in national books	5	3	2	9		19
8. International conference proceedings (as editor)			4			4
9. National conference proceedings (as editor)						0
10. Articles in international conference proceedings	1	1	7	5	3	17
11. Articles in national conference proceedings		2				2
12. Abstracts in programs of international conferences (papers by invitation)	1	1	3	1	1	7
13. Abstracts in programs of national conferences (papers by invitation)				2		2
14. Abstracts in programs of international conferences with peer reviewing	13	13	6	20	2	54
15. Abstracts in programs of national conferences with peer reviewing	14	7		25	2	48
16. Entries in dictionaries and encyclopedias			1			1
17. Other publications (including reviews)	16	29	12	97	7	161
18. Editions of music	8	9	1			18
19. Multimedia (including software and databases)	6	1	11	9		27
20. Articles in journals without peer reviewing	1		4	4		9
21. Articles in journals and chapters in books submitted and accepted for publication (including books in press)	45	11	11	39	5	111
22. Translations		2		11		13
<b>B. Conference papers and talks</b>						
1. International talks as invited speaker	5	13	17	20	17	72
2. National talks as invited speaker	8	11	17	24	14	74
3. Papers in international conferences with peer reviewing	28	22	12	34	14	110
4. Papers in national conferences with peer reviewing	21	4	3	43	3	74
5. Other talks not included in conferences and colloquia	15	13	16	82	12	138
<b>C. Organization of scientific events</b>						
1. Conferences, colloquia and symposia (including panel moderation and chairing)	6	20	26	21	11	84
2. Workshops and seminars	1		8	10	19	38
3. Other events		7	11	9		27
<b>D. Peer-reviewing and consultancy</b>						
	23	22	13	36	12	106
<b>E. Advanced training</b>						
1. Doctoral dissertations completed		3	4	6	1	14
2. Master theses completed	2	9	21	1	5	38
3. Final report of the doctoral programme completed		1		3		4
4. Professional traineeship (Master programme) completed	12		2		14	28
5. Participation in academic evaluation committees	25	28	53	32	15	153
6. Scientific reports in the context of advanced training			3	2		5
7. Short-term specialized seminars		13	5		13	31
8. Other research supervision (including postdoctoral research)	9	6	5	15	13	48
9. Self-training and lifelong learning					9	9
<b>F. Submissions for funding</b>						
1. Projects	6	10	6	2	5	29
2. Grants	3	1	11	9	5	29
<b>G. Outreach activities (including community service)</b>						
	9	19	27	131	12	198
<b>H. Professional artistic activity</b>						
1. Artistic production/composition of music	9	8	38	22	9	86
2. Concerts and recitals	49	62	157	67	78	413
3. Multimedia (including CDs)	5	5	11	6	21	48
4. Courses and masterclasses	4	13	9	5	12	43
<b>I. Patents</b>						
						0
<b>Totals</b>	<b>367</b>	<b>396</b>	<b>564</b>	<b>825</b>	<b>350</b>	<b>2502</b>

EMS - Early Music Studies  
MMP - Music in the Modern Period  
CM - Contemporary Music  
CTC - Critical Theory and Communication  
EHD - Education and Human Development

## **GROUP REPORTS**

- 1) Early Music Studies**
- 2) Music in the Modern Period**
- 3) Contemporary Music**
- 4) Critical Theory and Communication**
- 5) Education and Human Development**

**Research Group:** Early Music Studies

**Coordinator:** João Pedro d'Alvarenga

**Co-coordinator:** Andrew Woolley

Overall, output indicators in 2022 reached the level of pre-pandemic years, standing between the results in 2017 and 2018 (the most productive year quantitatively under the current coordinator). Two funded exploratory projects, EXPL/ART-PER/0749/2021 and EXPL/ART-PER/1031/2021, started in January 2022. One more IC&DT project was submitted to the 2022 FCT Call and recommended for full funding. Major revision work in the *Portuguese Early Music* database (PEM, <http://pemdatabse.eu>) continued and its upgrading to the latest version of Drupal started being planned, in order to be implemented in late 2023. A new open-access platform (<https://lostandfound.fsh.unl.pt>) designed for contextually and dynamically displaying music and musical analysis in the digital domain, including a thesaurus of musical types and a searchable database of analytical observations, built upon a newly-edited corpus of 16th-century Portuguese polyphony, was launched in the framework of the ongoing SR&TD project "Texts and voices lost and found: Recovering, reconstituting, and recreating musical fragments (c.1100-c.1600)", PTDC/ART-PER/0902/2020. Another open-access platform including interoperable databases of 18th- and 19th-century watermarks, paper-types, and musical handwritings started being developed in the framework of the project "MARCMUS - Music paper and handwriting studies in Portugal (18th and 19th centuries): The case study of the collection of the Count of Redondo", EXPL/ART-PER/0749/2021. Members of this Research Group actively participated in the activities of IN2PAST - Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory, and joined COST Action CA21161, *EarlyMuse - A new ecosystem of early music studies* (started September 2022). Group members were also present in major scientific events in 2022, including the *50th Medieval and Renaissance International Music Conference - MedRen 2022* (Uppsala University, Sweden, 4-7 July 2022), the *21st Quinquennial Congress of the International Musicological Society - IMS2022* (School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022), and *ENIM 2022: XI Encontro de Investigação em Música* (Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022). The EMS Group also engaged in interdisciplinary, collaborative and extension activities, e.g. four of its members (together with colleagues from GTTC at CESEM and other research units from NOVA FCSH) helped to organize the film cycle "Luz e Sombra - Representações da Idade Média no Cinema" (Cinemateca, 3-20 December 2022).

## A. Publications

### 1. Articles in international journals with peer reviewing [3]

Elsa DE LUCA, Erika Loic and Alicia Miguélez, "Intermediality in medieval Iberian manuscript cultures: methodological reflections on ongoing and future research", *Journal of Medieval Iberian Studies*, 14/1 (2022). DOI: 10.1080/17546559.2021.2021588. Permanent link: <https://doi.org/10.1080/17546559.2021.2021588>

Manuel Pedro FERREIRA, "Digital Matters: Early Iberian manuscripts from the Lisbon vantage point", *Journal of Iberian Medieval Studies*, 34/1, special issue "Connecting the Dots"(January 2022), pp. 69-81, DOI 10.1080/17546559.2021.2019816

Andrew WOOLLEY, "Snapshots of a Genre in the Making: Francesco Geminiani's *Sonate a violino*, Op. 1, and Francesco Scarlatti's 11 Sonatas *a4* as Precursors of English Corellian Concertos", *Recercare*, 34 (2022), pp. 113-133, ISSN 1120-5741 (print), ISSN 2385-2496 (online)

## 2. Articles in national journals with peer reviewing [3]

João Pedro d'ALVARENGA. "Two Early Thirteenth-Century Fragments from Coimbra and Braga". *Revista Portuguesa de Musicologia / Portuguese Journal of Musicology*, 8/1 (2021 [published in 2022]). pp. 43-76, <http://rpm-ns.pt/index.php/rpm/article/view/419>, ISSN 2183-8410

Océane BOUDEAU, "Les alléluias du missel conservé à Salamanque (Salamanque, Biblioteca General Histórica, ms 2637): spécificités ibériques et réseaux de diffusion", *Revista Portuguesa de Musicologia / Portuguese Journal of Musicology*, 8/1 (2021 [published in 2022]), pp. 1-42, <https://rpm-ns.pt/index.php/rpm/article/view/420>, ISSN 2183-8410

Carla CRESPO, "As melodias de Kyrie nos manuscritos portugueses de cantochão entre 1400 e 1650", *Revista Portuguesa de Musicologia / Portuguese Journal of Musicology*, 8/1 (2021 [published in 2022]), pp. 77-100, <http://rpm-ns.pt/index.php/rpm/article/view/421>, ISSN 2183-8410

## 3. Editing of journal issues or thematic dossiers [4]

Elsa DE LUCA, Erika Loic and Alicia Miguélez (editors), *Connecting the Dots: New Research Paradigms for Iberian Manuscripts as Material Objects*. Special issue of the *Journal of Medieval Iberian Studies*, Issue 14/1 (2022)

João VAZ (member of the editorial committee), *Rhinocerus – Cinema, Dança, Música, Teatro*, Instituto Politécnico de Lisboa, 2022-

Andrew WOOLLEY (editor), *Early Music Performer*, Issue 50 (April, 2022), ISSN 1477-478X

Andrew WOOLLEY (editor), *Early Music Performer*, Issue 51 (December, 2022), ISSN 1477-478X

## 4. International books (as author/as editor) [1]

Kristin HOEFENER, *Kultgeschichte als Musikgeschichte: Offizienzyklen zu Ehren der heiligen Ursula und der elftausend Kölner Jungfrauen* (Paderborn, Schöningh/Brill, 2022), 452 pp. ISBN 978-3- 506-79341-6

## 5. National books (as author/as editor) [3]

Luísa Correia CASTILHO (with Daniel Raposo, João Neves, Ricardo Silva and Rui Dias, eds.), *Investigação e Ensino em Design e Música* (Castelo Branco, RETHINK - Research Group on Design for the Territory and Edições IPCB-Intituto Politécnico de Castelo Branco, 2022), ISBN 978-989-53300-6-5

Zuelma CHAVES (with Paula Gomes Ribeiro and André Malhado, eds.), *Convergências musicais: música, identidade e mundo* (Vila Nova de Famalicão, Edições Húmus, 2022), 250 pp. ISBN 9789897557774

Diogo Alte da VEIGA (with Elisa Lessa, ed.), *A Música na Irmandade de Nossa Senhora das Dores e Santa Ana dos Congregados (séculos XVIII a XX). Esplendor e Dignidade* (Braga, Irmandade dos Congregados, 2022), 207 pp. + 1 CD, ISBN 978-989-53908-0-9

## 6. Chapters in international books [3]

Manuel Pedro FERREIRA, "Blunt or oblique: what troubadours meant in song", in *La Comunicación Social en la Europa Medieval*, ed. María de la Encarnación Martín López and José María de Francisco Olmos (Madrid, Editorial Dykinson, 2022), pp. 445-468, ISBN 978-84-1377-971-3 e 978-84-1122-144-3

Kristin HOEFENER, “Salve Regina in late medieval Dominican communities”, in *New Approaches to Marian Devotion in the Middle Ages*, ed. Andrea-Bianka Znorovszky and Gerhard Jaritz (London, Routledge, 2022), pp. 106-125

Alberto Medina de SEIÇA, “War and peace liturgy. Ritual mediation and memory construction: The Battle of Salado (1340) in Victoria Christianorum liturgical offices”, in *La Comunicación Social en la Europa Medieval*, ed. J. Francisco Olmos, Maria Encarnación and Martín López (Madrid, Dykinson, 2022), pp. 415-443, ISBN 978-84-1377-971-3 e 978-84-1122-144-3

## **7. Chapters in national books [5]**

Luísa Correia CASTILHO (with Ana Luísa Pinto), “Um olhar sobre a leitura rítmica: estratégias de ensino-aprendizagem”, in Daniel Raposo, João Neves, Ricardo Silva, Luísa Correia CASTILHO and Rui Dias (eds.), *Investigação e Ensino em Design e Música* (Castelo Branco, RETHINK - Research Group on Design for the Territory e Edições IPCB- Instituto Politécnico de Castelo Branco, 2022), pp. 104-113, ISBN 978-989-53300-6-5

Cristina Maria de Carvalho COTA, “D. Maria e o Mosteiro de N.ª S.ª da Luz de Carnide e o compositor Frei Fernando de Almeida”, in *Mulheres Mecenaz e as Artes*, ed. Maria João Neto and Santiago Macias (Lisbon, Editora Caleidoscópico, 2022), pp. 81-87, ISBN 978-989-658-784-0

Manuel Pedro FERREIRA, “As Vésperas do dia de S. Bernardo: uma reconstituição”, in *Manuscritos de Alcoçaba. Cultura, identidade e diversidade na unanimidade cisterciense*, ed. Catarina Fernandes Barreira (Lisbon – Alcoçaba, Direcção-Geral do Património Cultural / IEM, 2022), pp. 185-205, ISBN 978-972-776-608-6 e 978-989-53585-8-8

António Jorge MARQUES, “Marcos Portugal nos arquivos eborenses: o papel do Agostinho Descalço Frei Fernando José da Conceição Figueiredo”, in *Sonoridades Eborenses*, ed. Vanda de Sá, Rodrigo Teodoro de Paula, Antónia Fialho Conde, António Camões Gouveia (Vila Nova de, Edições Húmus, 2021), pp. 233-310, ISBN 978-989-755-688-3

Filipe Mesquita de OLIVEIRA, “As obras de Teodósio Augusto Ferreira no contexto do panorama musical eborense do derradeiro quartel de oitocentos”, in *Sonoridades eborenses*, ed. Vanda de Sá, Rodrigo Teodoro de Paula, Antónia Fialho Conde & António Camões Gouveia (Vila Nova de Famalicão, Edições Húmus, 2022), pp. 207-231, ISBN 978-989-755-688-3

## **10. Articles in international conference proceedings [1]**

Svetlana Yurievna POLIAKOVA, “On Establishing the Limits of the Process of Assimilation of Byzantine Chant in Russia. A Question of National Styles”, in *Byzantine Chant, Radiation and Interaction: Proceedings of the Congress Held at Hernen Castle, the Netherlands, in December 2015*, Eastern Christian Studies, vol. 29, ed. Christian Troelsgard and Gerda Wolfram (Leuven, Paris, Bristol, CT, A.A. Bredius Foundation Peeters, 2022), pp. 111-148, ISBN 978-90-429-3951-6

## **12. Abstracts in programs of international conferences (papers by invitation) [1]**

António Jorge MARQUES, “De MARCOSMUS a MARCMUS: como o estudo da obra religiosa de Marcos Portugal suscitou um Centro de Estudos de Papel de Música e Caligrafia”, *V Encontro de Musicologia Histórica do Campo das Vertentes* (São João del-Rei, Centro Cultural da UFSJ, 2022), p. 12



#### 14. Abstracts in programs of international conferences with peer reviewing [13]

João Pedro d'ALVARENGA, "The Motets of Pedro de Escobar Revisited" in *Music across Borders. 21<sup>st</sup> Quinquennial Congress of the International Musicological Society (IMS2022)* (Athens, Hellenic Musicological Society and International Musicological Society, 2022), pp. 260-61

João Pedro d'ALVARENGA, "On Imitation and Style in Mid to Late 16th-Century Portuguese Masses: The *Missa O beata Maria* by Francisco de Santa Maria and its Model" in *Abstracts. International Medieval and Renaissance Music Conference, Uppsala University, 4-7 July 2022* (Uppsala, Uppsala Universitet, 2022), pp. [2]-[3]

Luísa Correia CASTILHO, "El Papel de la música en la aprendizaje permanente", in Héctor Archilla Segade (ed.), *Educación Musical: Miramos al futuro en las aulas. I Foro por la educación musical en España. I Congreso Internacional de Educación e investigación musical* (Facultad de Educación y Psicología Badajoz, Universidad de Extremadura. Cáceres, 2022), pp. 81-82, ISBN 978-84-9127-128-4

Mariana Ramos de LIMA, "Santa Maria de Terena in the *Cantigas de Santa Maria*: The Cultural and Political Context that led to the presence of a set of Portuguese Miracles in the Marian Songbook of Alfonso X", in *Alfonso X: El universo político y cultural de un reinado* (Toledo, Universidad de Castilla-La Mancha y su Facultad de Humanidades de Toledo, 2022), p. 4

Bernadette NELSON, "Merely an abstraction? or Three into Two Won't Go: The 'tres breves negros' of Josquin and Morales in Iberian Treatises and Further Symbolism", in *New Perspectives in Fifteenth- and Sixteenth-Century Music Notations* (Leuven, Alamire Foundation, 2022), p. 24

Bernadette NELSON, "Like as Okeghem? Questions of Northern Influences in Early Spanish Polyphony – Pedro de Escobar's Requiem Revisited", in *Abstracts. International Medieval and Renaissance Music Conference, Uppsala University, 4-7 July 2022* (Uppsala, Uppsala Universitet, 2022), pp. [45-46]

Bernadette NELSON, "From Africa to Portugal: Black Slave Musicians in Sixteenth-Century Portuguese Court Culture—Apprenticeship to Image of Power and Prestige", in *Music across Borders. 21<sup>st</sup> Quinquennial Congress of the International Musicological Society (IMS2022)* (Athens, Hellenic Musicological Society and International Musicological Society, 2022), pp. 440-41

Nuno de Mendonça RAIMUNDO, "African-Inspired Sounds and Music in Portuguese and Spanish 'blacks' villancicos", in *La Musique en Afrique et sa diffusion dans le monde à l'époque moderne (1300-1650)* (Tours, Centre d'études supérieures de la Renaissance, 2022), pp. 22-23

Alberto Medina de SEIÇA, "Melodic responses to textual variants introduced by the Roman Missal of 1570: a case-study based on the Post-Tridentine plainchant choir books of Coimbra's cathedral (1603-1609)", in *Abstracts. International Medieval and Renaissance Music Conference, Uppsala University, 4-7 July 2022* (Uppsala, Uppsala Universitet, 2022), p. [15]

Alberto Medina de SEIÇA and Zuelma CHAVES, "Liturgy and Music in Cistercian Nunneries: an annotated checklist of the remaining chant books of three Portuguese monasteries (Lorvão, Celas, Arouca)", *International Symposium Cistercian Horizons* (Lisbon, Universidade Nova de Lisboa, 2022), p. [11]

Tiago Gomes de SOUSA, "The *Missa Verdeloth* in Coimbra MM 9: An Imitation Mass in search of its Models", in *Music across Borders. 21<sup>st</sup> Quinquennial Congress of the International Musicological Society (IMS2022)* (Athens, Hellenic Musicological Society and International Musicological Society, 2022), p. 327

Andrew WOOLLEY, “Aural transmission and the role of notation in the dissemination of miscellaneous airs in the seventeenth century: insights from the collection in P-BRad, MS 964”, in *Music across Borders. 21<sup>st</sup> Quinquennial Congress of the International Musicological Society (IMS2022)* (Athens, Hellenic Musicological Society and International Musicological Society, 2022), p. 428

Andrew WOOLLEY, “Luis Venegas de Henestrosa and composing keyboard music in sixteenth-century Spain”, *Abstracts. International Medieval and Renaissance Music Conference, Uppsala University, 4-7 July 2022* (Uppsala, Uppsala Universitet, 2022), p. [67]

## **15. Abstracts in programs of national conferences with peer reviewing [14]**

João Pedro d'ALVARENGA, "Novas observações sobre o manuscrito *P-Cug* MM 3 e a sua coleção de missas / Further Remarks on Manuscript *P-Cug* MM 3 and its Collection of Masses", *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 108, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

Luísa Correia CASTILHO, “A Lamentação de Jeremias de Manuel de Tavares”, *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 50, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

Luísa Correia CASTILHO (with Carlos dos Santos-Luiz and José Carlos Oliveira), “Medieval and Renaissance Echoes in the 20th Century: Iconography, Memory, and Identity on the Ceiling of the Church of Santa Maria Maior, Covilhã (Portugal)”, in *8th International Meeting of Research in Music Arts and Design Book of Abstracts* (Castelo Branco, Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, 2022), p. 33

Luísa Correia CASTILHO (with Pedro Gazalho Martins), “Learning Music Theory Through Musical Theatre During a Pandemic”, in *8th International Meeting of Research in Music Arts and Design Book of Abstracts* (Castelo Branco, Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, 2022), p. 59

Luísa Correia CASTILHO (with Mariana Picado and Cristina Pereira), “Emotional Intelligence and Self-regulation in the Teaching and Learning Process of Music Ensemble with Singing”, in *8th International Meeting of Research in Music Arts and Design Book of Abstracts* (Castelo Branco, Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, 2022), pp. 60-61

Luísa Correia CASTILHO (with Bruno Pavão and David Wyn Lloyd), “The Influence of the Repertoire on the Student’s Progress of the Viola”, in *8th International Meeting of Research in Music Arts and Design Book of Abstracts* (Castelo Branco, Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, 2022), p. 64

Luísa Correia CASTILHO (with Ana Luísa Pinto), “Um olhar sobre a leitura rítmica: estratégias de ensino-aprendizagem”, in *8th International Meeting of Research in Music Arts and Design Book of Abstracts* (Castelo Branco, Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, 2022), p. 112

António Jorge MARQUES, “MARCMUS - Para a criação de um Centro de Estudos de Papel de Música e Caligrafia (séculos XVIII e XIX)”, *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 100, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

António Jorge MARQUES, “MARCMUS - Estudos de papel de música e caligrafia em Portugal (séculos XVIII e XIX): o estudo de caso do Fundo do Conde de Redondo”, *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 100, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

Bernadette NELSON, “Notational problems discussed in early modern Portuguese theory: The tres breves negros of Morales and Josquin”, *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 24, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

Pedro Sousa SILVA, Nuno de Mendonça RAIMUNDO, “Quando uma nota não é uma nota: Uma leitura do contraponto de Francisco de Santa Maria através da interpretação”, *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 109, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

Alberto Medina de SEIÇA, “Liturgia e música na Ordem jerónima. Notas sobre o próprio da missa em manuscritos de cantochão do Mosteiro de Belém”, *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 120, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

Tiago Gomes de SOUSA, “A Missa *Quem dicunt homines* do manuscrito P-Ln LC 57 e a relação com o modelo nas missas de imitação portuguesas do século XVI”, *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 108, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

Andrew WOOLLEY, “Partituras de ópera italiana no Fundo do Conde de Redondo”, *ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), p. 101, ISBN 978-972-789-811-4, doi:10.48528/gavx-3075

### 17. Other publications (including reviews) [16]

Océane BOUDEAU, review of Gisèle Clément, *Le Processionnal en Aquitaine IX<sup>e</sup>-XIII<sup>e</sup> siècle. Genèse d'un livre et d'un répertoire* (Paris, Classiques Garnier, “Musicologie, 2”, 2017), *Revista Portuguesa de Musicologia*, 8/1 (2021 [published in 2022]), pp. 167-170, <https://rpmns.pt/index.php/rpm/article/view/425>, ISSN: 2183-8410

Luísa Correia CASTILHO, Concert Notes: Concert by the ESART Choir, at the Cine-Teatro Avenida de Castelo Branco on 4 March 2022

Luísa Correia CASTILHO, Concert Notes: Concert by the ESART Symphonic Orchestra, at the Cine-Teatro Avenida de Castelo Branco on 4 March 2022

Luísa Correia CASTILHO, Concert Notes: Concert by the ESART Symphonic Orchestra, at the Cine-Teatro Avenida de Castelo Branco on 27 May 2022.

Luísa Correia CASTILHO, Concert Notes: Concert by the ESART Symphonic Orchestra, at the Cine-Teatro Avenida de Castelo Branco on 10 December 2022

Manuel Pedro FERREIRA, review of Dwight F. Reynolds, *The Musical Heritage of Al-Andalus* (Abingdon - New York, Routledge, 2021), *Plainsong & Medieval Music*, 31/1 (2022), pp. 91-94. doi: 10.1017/S0961137122000043

Manuel Pedro FERREIRA, “Prefácio”, in *Convergências musicais: gosto, identidade e mundo*, ed. Paula Gomes Ribeiro, André Malhado and Zuelma Chaves (Vila Nova de Famalicão: Edições Húmus/CESEM, 2022), pp. 7-8, ISBN 9789897557774

Manuel Pedro FERREIRA (with Fernanda Olival and Ana Isabel López-Salazar), “Prefácio”, in Hugo Porto, *Os agentes do serviço musical das catedrais de Elvas e Portalegre* (Vila Nova de Famalicão: Edições Húmus/CIDEHUS, 2022), pp. 13-17, ISBN 978-989-755-739-2

Manuel Pedro FERREIRA, “*Ostinato rigore*: Isabel Soveral em concerto”, *Público* (26 May 2022), <https://www.publico.pt/2022/05/25/culturaipsilon/critica/ostinato-rigore-isabel-soveral-concerto-2007487>

Manuel Pedro FERREIRA, “Brasil, mina de música (com Europa em fundo)”, *Público* (10 September (online); 11 September 2022 (print)), <https://www.publico.pt/2022/09/10/culturaipsilon/critica/brasil-mina-musica-europa-fundo-2020076>

Manuel Pedro FERREIRA, “Festival de Sintra: Redescobrir o gosto musical de D. Fernando II” (online version) / “Sintra: presente, imaginado, real, íntimo, rural” (printed version), *Público* (29 September 2022 (online); 30 September 2022 (print)),  
<https://www.publico.pt/2022/09/29/culturaipilon/critica/festival-sintra-redescobrir-gosto-musical-d-fernando-ii-2022293>

Manuel Pedro FERREIRA, “*Blimunda*, tragédia em música segundo Saramago”, *Público* (15 November 2022 (online); 16 November 2022 (print)),  
<https://www.publico.pt/2022/11/15/culturaipilon/critica/blimunda-tragedia-musica-segundo-saramago-2027857>

Manuel Pedro FERREIRA, “Abrir os ouvidos: a proposta electroacústica”, *Público* (23 November 2022 (online); 24 November 2022 (print)),  
<https://www.publico.pt/2022/11/23/culturaipilon/critica/abrir-ouvidos-proposta-electroacustica-2028865>

Kristin HOEFENER, review of Yossi Maurey, *Liturgy and Sequences of the Sainte-Chapelle. Music, Relics, and Sacral Kingship in Thirteenth-Century France* (Turnhout, Brepols, 2022), *Francia-Recensio*, 4/22 (2022), doi:10.11588/frrec.2022.4.92121

Kristin HOEFENER, review of Gregorio Bevilacqua and Thomas B. Payne (eds.), *Ars Antiqua. Music and culture in Europe c. 1150-1330* (Turnhout, Brepols, 2020), *Francia-Recensio*, 1/22 (2022), doi: 10.11588/frrec.2022.1.87446

Andrew WOOLLEY, “Handel: Interactions and Influences”, *Eighteenth-Century Music*, 19/2 (2022), pp. 240-242, doi:10.1017/S147857062200001X, ISSN 1478-5706

## 18. Editions of music [8]

Pedro SOUSA SILVA, Vicente Lusitano, Aspice Domine quia facta est, *IMSLP*,  
[https://imslp.org/wiki/Aspice\\_Domine\\_quia\\_facta\\_est\\_\(Lusitano%2C\\_Vicente\)](https://imslp.org/wiki/Aspice_Domine_quia_facta_est_(Lusitano%2C_Vicente))

Pedro SOUSA SILVA, Vicente Lusitano, Elisabeth Zachariae magnum virum genuit, *IMSLP*,  
[https://imslp.org/wiki/Elisabeth\\_Zachariae\\_magnum\\_virum\\_genuit\\_\(Lusitano%2C\\_Vicente\)](https://imslp.org/wiki/Elisabeth_Zachariae_magnum_virum_genuit_(Lusitano%2C_Vicente))

Pedro SOUSA SILVA, Vicente Lusitano, Emendemus in melius, *IMSLP*, [https://imslp.org/wiki/Emendemus\\_in\\_melius\\_\(Lusitano%2C\\_Vicente\)](https://imslp.org/wiki/Emendemus_in_melius_(Lusitano%2C_Vicente))

Pedro SOUSA SILVA, Vicente Lusitano, Hic est Michael archangelus, *IMSLP*,  
[https://imslp.org/wiki/Hic\\_est\\_Michael\\_archangelus\\_\(Lusitano%2C\\_Vicente\)](https://imslp.org/wiki/Hic_est_Michael_archangelus_(Lusitano%2C_Vicente))

Pedro SOUSA SILVA, Vicente Lusitano, Isti sunt due olive, *IMSLP*, [https://imslp.org/wiki/Isti\\_sunt\\_due\\_olive\\_\(Lusitano%2C\\_Vicente\)](https://imslp.org/wiki/Isti_sunt_due_olive_(Lusitano%2C_Vicente))

Pedro SOUSA SILVA, Vicente Lusitano, Lucia virgo quid a me petis, *IMSLP*, [https://imslp.org/wiki/Lucia\\_virgo\\_quid\\_a\\_me\\_petis\\_\(Lusitano%2C\\_Vicente\)](https://imslp.org/wiki/Lucia_virgo_quid_a_me_petis_(Lusitano%2C_Vicente))

Pedro SOUSA SILVA, Vicente Lusitano, Quid montes muase colitis, *IMSLP*, [https://imslp.org/wiki/Quid\\_montes\\_musae\\_colitis\\_\(Lusitano%2C\\_Vicente\)](https://imslp.org/wiki/Quid_montes_musae_colitis_(Lusitano%2C_Vicente))

Pedro SOUSA SILVA, Vicente Lusitano, Sancta Mater, istud agas, *IMSLP*, [https://imslp.org/wiki/Sancta\\_Mater%2C\\_istud\\_agas\\_\(Lusitano%2C\\_Vicente\)](https://imslp.org/wiki/Sancta_Mater%2C_istud_agas_(Lusitano%2C_Vicente))

## 19. Multimedia (including software and databases) [6]

João Pedro d'ALVARENGA (director), *Lost&Found project: Analysing and reconstructing sixteenth-century Portuguese polyphony*, <https://lostandfound.fesh.unl.pt>, launched 2022

Elsa DE LUCA, Descriptions and inventories of five sources in *Portuguese Early Music Database*, <http://pemdatabase.eu/>

António Jorge MARQUES and Cláudia VÉSTIA, Descriptions of nine sources in *Catálogo do Arquivo Musical do Museu-Biblioteca da Casa de Bragança*, <https://vvpducalmus.fesh.unl.pt/>

Alberto Medina de SEIÇA, Descriptions of 108 chants in *Cantus Index*, <http://cantusindex.org/users/alberto>

Alberto Medina de SEIÇA, Descriptions and revisions of 3798 musical items in *Portuguese Early Music Database*, <http://pemdatabase.eu/>

Andrew WOOLLEY, Description and inventory of P-BRad (Braga) Arquivo Distrital 964, *Portuguese Early Music Database*, <http://pemdatabase.eu/source/96043>

## 20. Articles in journals without peer reviewing [1]

Andrew WOOLLEY, “William Babell’s recently discovered toccatas”, *Harpsichord & Fortepiano*, 26/2 (2022), pp. 27-30, ISSN 1463-0036

## 21. Articles in journals and chapters in books submitted and accepted for publication (including books in press) [45]

Océane BOUDEAU, “Le chant à la cathédrale de Metz au XIII<sup>e</sup> siècle: architecture et espace sonore”, in *Liturgie et Architecture*, ed. Pierre Sesmat and Frédéric Tixier (Paris, Classiques Garnier)

Océane BOUDEAU, “Autour du tropaire de Saint-Évroult”, in *Musique sacrée en Normandie du Moyen Âge à nos jours: rites et pratiques*.

Océane BOUDEAU, “La transmission de la notation aquitaine du sud de la France vers la péninsule Ibérique”, in *Transmettre la musique*, ed. Achille Davy-Rigaux, Sylvie Douche and Marc Scherer

Océane BOUDEAU, “La fête des fous et sa musique”, ed. Pierre Pascal, Metz

Lúisa Correia CASTILHO, “Pasado y presente de los salmos en la obra de Manuel de Tavares”, in *Culture and music in the Iberian Peninsula (c. 1100-c.1650) / Cultura y música en la península ibérica (c.1100- c.1650)*, Iberian Early Music Studies 6, ed. Eva Esteve, John Griffith and Francisco Rodilla (Kassel, Reichenberger, to be published in 2023)

Lúisa Correia CASTILHO (ed. with Daniel Raposo, João Neves, Ricardo Silva and Rui Dias), *Advances in Design, Music and Arts II*, Springer Series in Design and Innovation, vol. 25 (Switzerland, Springer, to be published in 2023), ISSN 2661-8184, ISBN 978-3-031-09658-7

Lúisa Correia CASTILHO, *The role of music in lifelong learning* (Springer)

Lúisa Correia CASTILHO (with Carlos dos Santos-Luiz, José Carlos Oliveira), “Medieval and Renaissance Echoes in the 20th Century: Iconography, Memory, and Identity on the Ceiling of the Church of Santa Maria Maior, Covilhã (Portugal)”, in Daniel Raposo, João Neves, Ricardo Silva, Lúisa Correia CASTILHO e Rui Dias (eds.) *Advances in Design, Music and Arts II*, Springer Series in

Design and Innovation, vol. 25 (Switzerland, Springer, to be published in 2023), pp. 603-624, ISSN 2661-8184; ISBN 978-3-031-09658-7

Luísa Correia CASTILHO (with Pedro Gazalho Martins), “Learning Music Theory Through Musical Theatre During a Pandemic” in Daniel Raposo, João Neves, Ricardo Silva, Luísa Correia CASTILHO e Rui Dias (eds.) *Advances in Design, Music and Arts II*, Springer Series in Design and Innovation, vol. 25 (Switzerland, Springer, to be published in 2023), pp. 690-711 ISSN 2661-8184; ISBN 978-3-031-09658-7

Luísa Correia CASTILHO (with Mariana Picado and Cristina Pereira), “Emotional Intelligence and Self-regulation in the Teaching and Learning Process of Music Ensemble with Singing” in Daniel Raposo, João Neves, Ricardo Silva, Luísa Correia CASTILHO e Rui Dias (eds.) *Advances in Design, Music and Arts II*, Springer Series in Design and Innovation, vol. 25 (Switzerland, Springer, to be published in 2023), pp. 712-732 ISSN 2661-8184; ISBN 978-3-031-09658-7

Luísa Correia CASTILHO (with Bruno Pavão and David Wyn Lloyd), “The Influence of the Repertoire on the Student’s Progress of the Viola” in Daniel Raposo, João Neves, Ricardo Silva, Luísa Correia CASTILHO e Rui Dias (eds.) *Advances in Design, Music and Arts II*, Springer Series in Design and Innovation, vol. 25 (Switzerland, Springer, to be published in 2023), pp. 772-793 ISSN 2661-8184; ISBN 978-3-031-09658-7

Elsa DE LUCA (with Ivan Moody and Jean-François Goudesenne, *The Materiality of Sound in Chant Manuscripts in the West*, themed volume in the series Musicalia Antiquitatis & Medii Aevi (Turnhout, Brepols)

Elsa DE LUCA, “Local Liturgical Uses”, in *Brill Handbook of Medieval Latin Liturgy*, ed. Daniel DiCenso and Andrew Irving (Leiden, Brill)

Elsa DE LUCA, Haig Utidjian, “Challenging the MEI Neumes Module: Encoding Armenian Neumes”, *Proceedings of the Music Encoding Conference, Dalhousie University, 19-22 May 2022*, ed. Jennifer Bain and David M. Weigl

Elsa DE LUCA, “Foreword”, in *The Materiality of Sound in Chant Manuscripts in the West*, themed volume in the series Musicalia Antiquitatis & Medii Aevi (Turnhout, Brepols)

Manuel Pedro FERREIRA, “A letra e o seu tom na cantiga medieval”, in *Actas do Colóquio Internacional “Português: Palavra e Música”*, ed. Rui Vieira Nery (Lisbon, Fundação C. Gulbenkian)

Manuel Pedro FERREIRA, “Internal and External Rhymes in Galician-Portuguese Cantigas: Musical Strategies”, a publicar em actas da Jornada “La rima tra filologia, metrica e musica dal Medioevo al Rinascimento” no âmbito da série online, em open access, *Schriften des Italienzentrums der Freien Universität Berlin*, Band 5, ed. Federico Di Santo (Berlin, Freie Universität)

Manuel Pedro FERREIRA, “The Portuguese Royal Chapel in the early 15th century”, in *Philippa of Lancaster and the Court Culture of Medieval Portugal* (provisional title), ed. Tiago Viúla de Faria (London, Palgrave MacMillan)

Manuel Pedro FERREIRA, “Manuscritos de Arouca”, in *Enciclopédia do Românico em Portugal*, ed. Lúcia Maria Cardoso Rosas, Maria Leonor Botelho e Mário Jorge Barroca

Manuel Pedro FERREIRA, “À maneira de proença: melodias de além-Pirenéus na lírica galego-portuguesa”, in *Nasarre* [Actas del II Congreso Internacional de la Comisión de Trabajo “Música y contextos en el mundo ibérico medieval y renacentista”, ed. Alberto Cebolla and Nuria Torres]

Manuel Pedro FERREIRA, “José Afonso, cantor”, *Glosas*

Manuel Pedro FERREIRA, “José Mário Branco, arquitecto e actor de canções”, *Glosas*

Manuel Pedro FERREIRA, “Sécs. XII-XIV — Errância e persistência da cantiga trovadoresca”, in *História Global da Literatura Portuguesa*, ed. Annabela Rita, Isabel Ponce de Leão, José Eduardo Franco e Miguel Real (Imprensa Nacional - Casa da Moeda)

Manuel Pedro FERREIRA, «Ferreira, Manuel Pedro», in MGG Online (*Die Musik in Geschichte und Gegenwart*, ed. L. Finscher, online edition), Kassel: Bärenreiter

Manuel Pedro FERREIRA, “Prefácio”, in Ana Cláudia de Assis, *A caminho de novos portos: o piano de Jorge Peixinho no intercâmbio musical entre Brasil e Portugal (1970-1990)*, e-book (Lisbon, CESEM, 2023)

Manuel Pedro FERREIRA, “A confraria do Bom Jesus, mestre André Dias de Escobar e as suas laudas espirituais”, notes for the CD *Loor* by Sete Lágrimas

Kristin HOEFENER, “Women writing for the liturgy: manuscripts from the Jesus Convent in Aveiro (1476-1529)”, in *Culture and music in the Iberian Peninsula (c. 1100-c.1650) / Cultura y música en la península ibérica (c.1100- c.1650)*, Iberian Early Music Studies 6, ed. Eva Esteve, John Griffith and Francisco Rodilla (Kassel, Reichenberger, to be published in 2023), pp. 82-96

KRISTIN HOEFENER, “The Cult of the Eleven Thousand Virgins of Cologne: Introduction through relics and stabilization by a liturgical office in the 12th century”, in *Proceedings of Medieval Europe in Motion V: Materialities and devotion Batalha 2019* (Bern, Peter Lang)

Kristin HOEFENER, “Medieval sacred song: creative impulses and innovation in repertoire, musical notation and transmission”, in the book *Book Innovation and Medieval Communities* (Turnhout, Brepols)

Kristin HOEFENER, “Female Chant repertoire in Aveiro’s Dominican Convent of Jesus during the Observant Reform (15th c.)”, in the book *Observer l’Observance*, ed. Bert Roest

António Jorge MARQUES, “Compositores e mestres de música: Marcos Portugal (1762-1830)”, in *O Real Mosteiro de Santa Clara do Porto*, ed. Nuno Mimoso (Porto, Património a Norte/Direcção Regional de Cultura do Norte)

António Jorge MARQUES, Luís SALGUEIRO, “Marcos Portugal: Missa Mi b M, MarP 01.08/Versão5 – Edição crítica”, in *O Real Mosteiro de Santa Clara do Porto*, ed. Nuno Mimoso (Porto, Património a Norte/Direcção Regional de Cultura do Norte)

Bernadette NELSON, “The ‘tres breves negros’ of Josquin and Morales in Iberian Treatises, and Further Questions of Symbolism”, in *European Music Notations in Theory and Practice, 1400–1600*, ed. Paul Kolb (Turnhout: Brepols, forthcoming, to be published in 2023)

Bernadette NELSON, “The Mass of St Gregory”, in *The Museum of Renaissance Music: A History in 100 Exhibits*, ed. Vincenzo Borghetti and Tim Shephard (Yale University Press, forthcoming, to be published in 2023), Chapter 09

Bernadette NELSON, “Filipe de Magalhães (c. 1565–1652): *Missa pro defunctis* for Six Voices” in *The Book of Requiems*, vol. 2, ed. Pieter Bergé and David J. Burn (Leuven, LUP, to be published in 2023)

Bernadette NELSON, “Manuel Cardoso (c. 1566–1650): *Missa pro defunctis* for Six Voices and *Missa pro defunctis* for Four Voices”, in *The Book of Requiems*, vol. 2, ed. Pieter Bergé and David J. Burn (Leuven, LUP, to be published in 2023)

Filipe Mesquita de OLIVEIRA, “Os hinos e a música comemorativa no contexto das celebrações do 1º de Dezembro em Évora na segunda metade de oitocentos”, in *III Encontro Internacional Paisagem Sonora Histórica*, ed. Vanda de Sá and Rodrigo Teodoro de Paula (Évora, Húmus, to be published in 2023)

João VAZ, *O órgão em Portugal no final do Antigo Regime: a obra de Fr. José Marques e Silva (1782-1937)*, Lisboa, CESEM - Colibri (to be published in 2023)

João VAZ, "O Canto Gregoriano nas improvisações de Antoine Sibertin-Blanc: um olhar sobre um concerto realizado na Sé de Évora", *Modus*, 7 (to be published in 2023)

João VAZ, "The six organs in Mafra: from antiphonal symmetry to an orchestral ideal: a comparison between the Masses by Giuseppe Totti (ca. 1807) and José Marques e Silva (1825)", *The Organ Yearbook*, 50 (to be published in 2023)

Andrew WOOLLEY, “French Dances and the Consort Dances of Matthew Locke and his English Contemporaries”, in *Transitions in Mid-Baroque Music: Style, Genre and Performance*, ed. Carrie Churnside (Woodbridge, Boydell & Brewer, to be published in 2023)

Andrew WOOLLEY (ed.), *Studies on Authorship in Historical Keyboard Music*, Ashgate Historical Keyboard Series (Abingdon, Routledge, to be published in 2023)

Andrew WOOLLEY, “Introduction”, in *Studies on Authorship in Historical Keyboard Music*, ed. Andrew Woolley, Ashgate Historical Keyboard Series (Abingdon, Routledge, to be published in 2023)

Andrew WOOLLEY, “Authorship and Improvisation in Sixteenth- and Seventeenth-Century Keyboard Music”, in *Studies on Authorship in Historical Keyboard Music*, ed. Andrew Woolley, Ashgate Historical Keyboard Series (Abingdon, Routledge, to be published in 2023)

Andrew WOOLLEY, with Peter Holman (eds.), *Restoration Theatre Airs*, Musica Britannica (London, Stainer & Bell)

## **B. Conference papers and talks**

### **1. International talks as invited speaker [5]**

Elsa DE LUCA, “At the Roots of European Spirituality – Early Christian Music from East and West”. *Universidad de Salamanca - Medieval Manuscripts Seminar series* (online), 1 April 2022

Manuel Pedro FERREIRA, “Xornada de estudo sobre a Misa medieval de San Telmo”, *Identidade local e propios litúrxicos: un contexto para a Misa de San Telmo*, Tui, 23 April 2022

António Jorge MARQUES, “De MARCOSMUS a MARCMUS: como o estudo da obra religiosa de Marcos Portugal suscitou um Centro de Estudos de Papel de Música e Caligrafia”, *V Encontro de Musicologia Histórica do Campo das Vertentes*, Centro Cultural da UFSJ, São João del-Rei (online), 12-15 November 2022

António Jorge MARQUES, “MarcMus: a case study of music paper and handwriting in the collection of the Count of Redondo, Bernstein Project: the Memory of Paper”, *6<sup>th</sup> International conference on watermarks in digital collections*, Fondazione Fedrigoni, Fabriano (online), 26-27 May 2022



Nuno de Mendonça RAIMUNDO, “Musiques et sons d’inspiration africaine dans les villancicos noirs en Espagne et au Portugal”, *Séminaire de formation à la recherche en ethnomusicologie*, Centre National de Recherches Supérieures-Musée de l’Homme, Paris, 25 November 2022

## **2. National talks as invited speaker [8]**

Zuelma CHAVES and Alberto Medina de SEIÇA, “Os Núcleos C e D do Arquivo Musical do Museu-Biblioteca da Casa de Bragança - manuscritos de cantochão (tipologias, conteúdos, catalogação)”, *II Jornadas Musicológicas de Vila Viçosa*, NOVA FCSH, Lisbon, 13 July 2022

Manuel Pedro FERREIRA, “Vertentes musicais do monaquismo cisterciense”, *Colóquio: 800 anos — Abadia de Santa Maria de Celas*, Coimbra, ISEC, 2 April 2022

Manuel Pedro FERREIRA, “*Extempore jogralesco*”, *Mistérios e segredos dos Cancioneiros: caminhos da poesia, iluminura e escrita nas cantigas medievais galego-portuguesas*, Biblioteca Nacional de Portugal, Lisbon, 22 September 2022

Manuel Pedro FERREIRA, “A História Temática da Música em Portugal e no Brasil”, *Laços e afastamentos na música transatlântica*, NOVA FCSH, Lisbon, 30 September-1 October 2022

Manuel Pedro FERREIRA, “Padrão, melisma, inovação: modos de experiência musical sob pretexto medieval”, *ENIM 2022: XI Encontro de Investigação em Música*, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022

António Jorge MARQUES, “Estratégias de identificação de espécimes anónimos e de obras do Núcleo B (Música Religiosa Manuscrita) do Arquivo Musical do Museu-Biblioteca da Casa de Bragança (Vila Viçosa)”, *II Jornadas Musicológicas de Vila Viçosa*, NOVA FCSH, Lisbon, 13 July 2022

Bernadette NELSON, “The Vila Viçosa *Ceremonial da Capella del Rey*: A Preliminary Report”, *II Jornadas Musicológicas de Vila Viçosa*, NOVA FCSH, Lisbon, 22 June 2022

Nuno de Mendonça RAIMUNDO, “O processo inquisitorial de António Pinheiro, mestre de capela do Duque de Bragança: Vislumbres da actividade musical em Vila Viçosa no início do século XVII”, *II Jornadas Musicológicas de Vila Viçosa*, NOVA FCSH, Lisbon, 13 July 2022

## **3. Papers in international conferences with peer reviewing [28]**

João Pedro d'ALVARENGA, "The Motets of Pedro de Escobar Revisited", *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

João Pedro d'ALVARENGA, "On Imitation and Style in Mid to Late 16th-Century Portuguese Masses: The *Missa O beata Maria* by Francisco de Santa Maria and its Model", *50th Medieval and Renaissance International Music Conference (MedRen 2022)*, Uppsala University, 4-7 July 2022

Océane BOUDEAU and Kristin HOEFENER, “Non-Iberian liturgical fragments of Coimbra’s libraries and archives”, *50th Medieval and Renaissance International Music Conference (MedRen 2022)*, Uppsala University, 4-7 July 2022

Océane BOUDEAU, “Présentation du projet d’équipe ‘The Musical Manuscripts from the Monastery of Belém: the Exploration of an Unknown Hieronymite Tradition’”, *Rencontres de musicologie médiévale II*, Montpellier, 15 January 2022

Luísa Correia CASTILHO, “El papel de la música en el aprendizaje permanente”, *FOROEM22 BADAJOZ- I Congreso Internacional de Educación e Investigación Musical*, Facultad de Educación y Psicología de la Universidad de Extremadura, 24-26 March 2022

Cristina Maria de Carvalho COTA, “O apito de marinheiro: uma linguagem sonora nas Carreiras da Índia/Brasil (séculos XVI - XVII), tornada arte musical no simbólico navio-escola *NRP Sagres* (século XXI)”, *Congresso Internacional Laços e Afastamentos na Música Transatlântica*, NOVA-FCSH, Lisbon, 30 September-1 October 1 2022

Elsa DE LUCA, “Early Music across Borders: Methodologies for Paleographical Research”, *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

Elsa DE LUCA (with Haig Utidjian), “Challenging the MEI Neumes Module: Encoding Armenian Neumes”, *Music Encoding Conference*, Dalhousie University, Halifax, Canada, 19-22 May 2022

Elsa DE LUCA, “Plainchant Across Traditions: Methodologies for Research”, *57th International Congress on Medieval Studies*, Kalamazoo, MI, USA, 9-14 May 2022

Manuel Pedro FERREIRA, “Maps and Fragments: the Western Frontier”, *50th Medieval and Renaissance International Music Conference (MedRen 2022)*, Uppsala University, 4-7 July 2022

Manuel Pedro FERREIRA, “‘Not So Precisely Measured’: Song Rhythms of the Long Thirteenth Century”, *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

Manuel Pedro FERREIRA, “Alcobaça and its Liturgy for St. James”, *Cistercian Horizons* (online), Universidade Nova de Lisboa, Lisbon, 29 September-1 October 2022

Kristin HOEFENER, “The feast of the Assumption in late medieval liturgical manuscripts from the Dominican convent of Aveiro”, *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

Kristin HOEFENER, “Marian devotion in Aveiro: words, music and images (15th-16th c.)”, *International Medieval Congress*, Leeds, 4-7 July 2022

Mariana Ramos de LIMA, “Santa Maria de Terena in the *Cantigas de Santa Maria*: The Cultural and Political Context that led to the presence of a set of Portuguese Miracles in the Marian Songbook of Alfonso X”, *Alfonso X: El universo político y cultural de un reinado*, Toledo, 19-21 October 2022

António Jorge MARQUES (with Isabel Novais Gonçalves and Sílvia Sequeira), “Solving puzzles: The project MARCMUS - Music paper and handwriting studies and the collaboration between Music Libraries and Academia”, *IAML Congress*, Prague, 24-29 July 2022

Giulio MINNITI, “An early Portuguese testimony to *Transfiguratio Domini* in Iberia”, *50th Medieval and Renaissance International Music Conference (MedRen 2022)*, Uppsala University, 4-7 July 2022

Bernadette NELSON, “Merely an abstraction? or Three into Two Won’t Go: The ‘tres breves negros’ of Josquin and Morales in Iberian Treatises and Further Symbolism”, *New Perspectives in Fifteenth- and Sixteenth-Century Music Notations*, Alamire Foundation – Park Abbey, KU Leuven Department of Musicology, and the KBR (Royal Library of Belgium), Brussels, 4-7 May 2022

Bernadette NELSON, “Like as Okeghem? Questions of Northern Influences in Early Spanish Polyphony – Pedro de Escobar’s Requiem Revisited”, *50th Medieval and Renaissance International Music Conference (MedRen 2022)*, Uppsala University, 4-7 July 2022

Bernadette NELSON, “From Africa to Portugal: Black Slave Musicians in Sixteenth-Century Portuguese Court Culture—Apprenticeship to Image of Power and Prestige”, *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

Nuno de Mendonça RAIMUNDO, “African-Inspired Sounds and Music in Portuguese and Spanish ‘blacks’ villancicos”, *La Musique en Afrique et sa diffusion dans le monde à l’époque moderne (1300-1650): 64<sup>e</sup> Colloque international d’études humanistes*, Centre d’études supérieures de la Renaissance, Tours, 27 June-1 July 2022

Alberto Medina de SEIÇA, “Melodic responses to textual variants introduced by the Roman Missal of 1570: a case-study based on the Post-Tridentine plainchant choir books of Coimbra’s cathedral (1603-1609)”, *50th Medieval and Renaissance International Music Conference (MedRen 2022)*, Uppsala University, 4-7 July 2022

Alberto Medina de SEIÇA and Zuelma CHAVES, “Liturgy and Music in Cistercian Nunneries: an annotated checklist of the remaining chant books of three Portuguese monasteries (Lorvão, Celas, Arouca)”, *Cistercian Horizons*, Universidade Nova de Lisboa, Lisbon, 29 September-1 October 2022

Tiago Gomes de SOUSA, “The *Missa Verdeloth* in Coimbra MM 9: An Imitation Mass in search of its Models”, *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

João VAZ, Marco BRESCIA, “Insights into Manuel Rodrigues Coelho *Flores de musica* (1620) on the occasion of a new modern edition: notation, performance and instruments”, *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

Diogo Alte da VEIGA (roundtable participant), “Intersections, Interactions, and Localisms in the Liturgies of the Mediterranean in the Pre-modern Times”, *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

Andrew WOOLLEY, “Aural transmission and the role of notation in the dissemination of miscellaneous airs in the seventeenth century: insights from the collection in P-BRad, MS 964”, *21st Quinquennial IMS Congress (IMS2022)*, School of Philosophy of the National and Kapodistrian University of Athens, Greece, 22-26 August 2022

Andrew WOOLLEY, “Luis Venegas de Henestrosa and composing keyboard music in sixteenth-century Spain”, *50th Medieval and Renaissance International Music Conference (MedRen 2022)*, Uppsala University, 4-7 July 2022

#### **4. Papers in national conferences with peer reviewing [21]**

João Pedro d'ALVARENGA, “Further Remarks on Manuscript *P-Cug* MM 3 and its Collection of Masses”, *ENIM 2022: XI Encontro de Investigação em Música*, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022

Océane BOUDEAU, “Os livros de coro provenientes do mosteiro de Belém: Uma coleção heterogénea”, *ENIM 2022: XI Encontro de Investigação em Música*, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022

Lúisa Correia CASTILHO, “Medieval and Renaissance Echoes in the 20th Century: Iconography, Memory, and Identity on the Ceiling of the Church of Santa Maria Maior, Covilhã (Portugal)”, *EIMAD*

– *Encontro de Investigação em Música, Artes e Design, organizado realizado pela Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, Castelo Branco, 7-9 June 2022*

Luísa Correia CASTILHO, “Learning Music Theory Through Musical Theatre During a Pandemic”, *EIMAD – Encontro de Investigação em Música, Artes e Design, organizado realizado pela Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, Castelo Branco, 7-9 June 2022*

Luísa Correia CASTILHO, “Emotional Intelligence and Self-regulation in the Teaching and Learning Process of Music Ensemble with Singing”, *EIMAD – Encontro de Investigação em Música, Artes e Design, organizado realizado pela Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, Castelo Branco, 7-9 June 2022*

Luísa Correia CASTILHO, “The Influence of the Repertoire on the Student’s Progress of the Viola”, *EIMAD – Encontro de Investigação em Música, Artes e Design, organizado realizado pela Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, Castelo Branco, 7-9 June 2022*

Luísa Correia CASTILHO, “Um olhar sobre a leitura rítmica: estratégias de ensino-aprendizagem”, *EIMAD – Encontro de Investigação em Música, Artes e Design, organizado realizado pela Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, Castelo Branco, 7-9 June 2022*

Luísa Correia CASTILHO, “A Lamentação de Jeremias de Manuel de Tavares”, *ENIM 2022: XI Encontro de Investigação em Música, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022*

Zuelma CHAVES, “Cantar nos mosteiros”, *O quotidiano monástico cisterciense. Séculos XII–XVI*, AGIC - Associação de Guias-Intérpretes e Correios de Turismo and IEM - Insitute for Medieval Studies, NOVA FCSH, Lisbon (online), 31 January 2022

Zuelma CHAVES (with Pedro Sousa), “MarcMus: propostas e desafios na construção de uma base de dados de tipos de papel de música e caligrafias”, *ENIM 2022: XI Encontro de Investigação em Música, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022*

Zuelma CHAVES, “O Ofício de Defuntos musicado nas fontes portuguesas Jerónimas”, *ENIM 2022: XI Encontro de Investigação em Música, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022*

Carla CRESPO, “O Kirial em fontes jerónimas portuguesas”, *ENIM 2022: XI Encontro de Investigação em Música, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022*

Manuel Pedro FERREIRA, “Um retrato musical em Vila Viçosa: João Lourenço Rebelo”, *II Jornadas Musicológicas do Museu-Biblioteca da Casa de Bragança, NOVA FCSH, Lisbon, 13 July 2022*

Kristin HOEFENER, “Female Chant repertoire in Aveiro’s Convent of Jesus in the 15th and 16th centuries”, *ENIM 2022: XI Encontro de Investigação em Música, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022*

António Jorge MARQUES, “MARCMUS - Estudos de papel de música e caligrafia em Portugal (séculos XVIII e XIX): o estudo de caso do Fundo do Conde de Redondo”, *ENIM 2022: XI Encontro de Investigação em Música, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022*

Bernadette NELSON, “Notational Problems in Iberian Treatises: The ‘tres breves negros’ of Josquin and Morales”, *ENIM 2022: XI Encontro de Investigação em Música, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022*

Filipe Mesquita de OLIVEIRA, “Patrimonialização da Paisagem Sonora Histórica de Évora: o Projeto PASEV”, *Celebrando o dia mundial da Música – Museu Nacional Frei Manuel do Cenáculo*, Évora, 1 October 2022

Alberto Medina de SEIÇA, “Liturgia e música na Ordem jerónima. Notas sobre o próprio da missa em manuscritos de cantochão do Mosteiro de Belém”, *ENIM 2022: XI Encontro de Investigação em Música*, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022

Pedro Sousa SILVA and Nuno de Mendonça RAIMUNDO, “Quando uma nota não é uma nota: Uma leitura do contraponto de Francisco de Santa Maria através da interpretação”, *ENIM 2022: XI Encontro de Investigação em Música*, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022

Tiago Gomes de SOUSA, “A Missa *Quem dicunt homines* do manuscrito P-Ln LC 57 e a relação com o modelo nas missas de imitação portuguesas do século XVI”, *ENIM 2022: XI Encontro de Investigação em Música*, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022

Andrew WOOLLEY, “Partituras de ópera italiana no Fundo do Conde de Redondo”, *ENIM 2022: XI Encontro de Investigação em Música*, Universidade de Aveiro, Departamento de Comunicação e Arte, Aveiro, 10-12 November 2022

## 5. Other talks not included in conferences and colloquia [15]

João Pedro d'ALVARENGA, "Práticas de execução da música sacra em Portugal na segunda metade do século XVI", Escola Superior de Música de Lisboa, 26 June 2022

João Pedro d'ALVARENGA, "Preservar e valorizar o património cultural: o espólio musical de Fernando lopes-Graça à distância de um clique", Fundação Dom Luís I, Cascais, 18 May 2022

Lúisa Correia CASTILHO, “Tutto Mozart” (concert talk), Cine-teatro Avenida, Castelo Branco, 19 May 2022

Manuel Pedro FERREIRA, “Livros de coro e imagens de São Gonçalo”, Museu Municipal Leonel Trindade, Torres Vedras, 19 November 2022

Manuel Pedro FERREIRA, “Cantigas medievais: as *cobras* e o seu *som*”, *Ciclo Música e Poesia na Cultura Portuguesa*, Academia das Ciências de Lisboa, Lisbon (online), 2 November 2022, <https://www.youtube.com/watch?v=I8QiDQ1bBp0>

Manuel Pedro FERREIRA, “A mulher e o canto na época medieval”, *Canto tradicional de mulheres: lugares, tempos e modos*, Biblioteca Operária Oeirense, Oeiras, 7 April 2022, <https://vimeo.com/697674337>, <https://www.facebook.com/groups/113549602002806/permalink/5299025230121858/>

Mariana Ramos de LIMA, “A música cortesã medieval ibérica: Estudo de caso das Cantigas de Santa Maria de Terena”, *A música na História*, Núcleo de Estudantes de História, Arqueologia e Património Cultural da Universidade de Évora, Évora, 3 October 2022

António Jorge MARQUES (invited speaker), “Marcos Portugal (1762-1830): problemáticas em torno da vida e obra; edições musicais e crítica de fontes (MARCMUS)”, *Teoria e Método das Ciências Musicais*, NOVA FCSH, Lisboa, 29 November 2022

António Jorge MARQUES (invited speaker), “Niccolò Jommelli’s *Laudate Pueri Dominum* from Biblioteca Nacional de Portugal” (book launch), Biblioteca Nacional de Portugal, Lisbon, 1 June 2022

António Jorge MARQUES, “MARCMUS: para a criação de um Centro de Estudos de Papel de Música e Caligrafia em Portugal”, *Simposio Permanente de Investigação do CESEM*, Lisbon (online), 3 February 2022, <https://www.youtube.com/watch?v=Y4Ia1POLqdw>

Pedro SOUSA SILVA, “Os motetos de Vicente Lusitano (Roma 1551): uma proposta interpretativa”, *Conferência Internacional Rituais Públicos*, Biblioteca Nacional, Lisbon, 26 September 2022

Pedro SOUSA SILVA, “Música Antiga”, *Las Jornadas de Música e Interpretação - Em tempo Real*, Escola Superior de Música e Artes do Espetáculo, Porto, 27-29 September 2022

Pedro SOUSA SILVA (with Mario Braña), “O violino barroco”, *Tertúlia*, Jovem Orquestra Portuguesa, Algés, 27 February 2022

Pedro SOUSA SILVA (with Mario Braña) “Interpretar Polifonia do Renascimento”, *Tertúlia*, Jovem Orquestra Portuguesa, Algés, 26 February 2022

Andrew WOOLLEY, “Watermarks in seventeenth-century music manuscripts from Portugal”, *Workshop MarcMus*, Universidade Nova de Lisboa-CESEM, 7 February 2022, <https://www.youtube.com/watch?v=in8sY8FqLZU>

## C. Organization of scientific events

### 1. Conferences, colloquia and symposia [6]

Lúisa Correia CASTILHO (member of the organizing committee), *8ª edição do EIMAD – Encontro de Investigação em Música, Artes e Design, organizado pela Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco*, 7-9 June 2022

Manuel Pedro FERREIRA (member of organizing and programme committee), *50th Medieval and Renaissance International Music Conference*, Uppsala, 4-7 July 2022)

Manuel Pedro FERREIRA (member of executive committee), *IV Encontro da Canção de Protesto*, Grândola, 16-18 de Setembro de 2022

Manuel Pedro FERREIRA, *II Jornadas Musicológicas do Museu-Biblioteca da Casa de Bragança, NOVA FCSH*, 13 July 2022

Pedro SOUSA SILVA (member of organising committee), *Colóquio Internacional Bilateral O Cavaleiro Azul: Charles Rosen 1927-2012*, Fundação Eng. António de Almeida, Porto, 20-22 October 2022

Pedro SOUSA SILVA (member of organising committee), *Las Jornadas de Música e Interpretação - Em tempo Real, Escola Superior de Música e Artes do Espetáculo*, Porto, 27-29 September 2022

### 2. Workshops and seminars [1]

António Jorge MARQUES, *MARCMUS - Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the collection of the Count of Redondo*, online workshop for the funded project EXPL/ART-PER/0749/2021-PTDC 2021, Lisbon, NOVA FCSH, 3, 7, 14, 21, 28 February 2022

#### D. Peer-reviewing and consultancy [23]

Océane BOUDEAU (member of scientific committee), *Rencontres de musicologie médiévale II*, Université Paul-Valéry Montpellier 3, Montpellier, France, 14-15 January 2022

Océane BOUDEAU (member of scientific committee), *Circulations et échanges des technicités et des savoirs musicaux et littéraires au Moyen Âge et à la Renaissance*, Poitiers (online), 27-28 January 2022

Luísa Correia CASTILHO (member of scientific committee), FOROEM22 BADAJOZ- I Congreso Internacional de Educación e Investigación Musical, Facultad de Educación y Psicología de la Universidad de Extremadura, 24-6 March 2022

Luísa Correia CASTILHO (member of scientific committee), *8º edição do EIMAD – Encontro de Investigação em Música, Artes e Design*, Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco, Castelo Branco, 7-9 June 2022

Elsa DE LUCA (reviewer), *Studia Historica. Historia Medieval*, July 2022

Elsa DE LUCA (reviewer), *Portuguese Journal of Musicology new series (Revista Portuguesa de Musicologia nova série)*, January 2022

Elsa DE LUCA (reviewer), *The Materiality of Sound in Chant Manuscripts in the West* (Brepols)

Elsa DE LUCA (member of the scientific committee), *Early Music Pedagogy Then and Now: From the Classical Antiquity to the Renaissance*, Centro Studi Opera Omnia Luigi Boccherini, Lucca. Istituto Italiano di Musica Antica, Palma Choralis, Brescia, 9-11 December 2022

Manuel Pedro FERREIRA (consultant), European Science Foundation

Manuel Pedro FERREIRA (prize jury member), Prémio Joaquim de Vasconcellos

Manuel Pedro FERREIRA (reviewer), *Medieval Europe in Motion V- Materialities and Devotion (5th-15th centuries)*

Manuel Pedro FERREIRA (reviewer), *Plainsong & Medieval Music* (Cambridge University Press)

Manuel Pedro FERREIRA (reviewer), *Laborhistórico* (UFRJ, Brasil)

Manuel Pedro FERREIRA (reviewer), *Textus & Musica* (Poitiers)

Manuel Pedro FERREIRA (reviewer), *Súmula: Revista de Teoría y Análisis Musical* (UCM, Spain)

Manuel Pedro FERREIRA (reviewer), *Anuario musical* (CSIC, Spain)

Manuel Pedro FERREIRA (member of scientific committee), *Congresso Internacional do Romancero em homenagem a Giuseppe Di Stefano*, IELT. NOVA FCSH, Lisbon, 10-12 May 2023

António Jorge MARQUES (member of scientific committee), *ENIM 2022: XI Encontro de Investigação em Música*, Universidade de Aveiro, Departamento de Comunicação e Arte, 10-12 November 2022

Nuno de Mendonça RAIMUNDO (coordinator of recuperation of historical musical repertory), musical theatre play “*Cortes de Júpiter*” de *Gil Vicente*, organized by Laboratório de Ópera Portuguesa, performed at Centro Cultural de Belém, Lisbon, 5-6 February 2022

Pedro SOUSA SILVA (reviewer), David Lasocki and Robert Ehrlich, *The Recorder* (Yale University Press, 2022)

João VAZ (member of the jury), IV Concurso Nacional de Órgano "Francisco Salinas", Burgos (Spain), October 8-9, 2022

Andrew WOOLLEY (reviewer), *Early Music* (Oxford University Press)

Andrew WOOLLEY (reviewer), Routledge

## **E. Advanced training**

### **2. Master theses completed [2]**

João Alexandre DIAS, "A Missa Piquena de Marcos Portugal: estudo de fontes e edição crítica", Master's Thesis in Historical Musicology (Universidade Nova de Lisboa, 2022)

Luís NEIVA, *Lamentatio: Music from the Portuguese Renaissance to the Holy Week*, Thesis for the Master of Arts FHNW in Musical Performance – Major in Early Music Renaissance/Romantic - Vocal (Schola Cantorum Basiliensis, 2022), selected for the FHNW Institutional Repository (IRF)

### **4. Professional traineeship (Master programme) completed [12]**

Luísa Correia CASTILHO, Supervision of 12 Professional Internships for the Master's in Music Teaching at the Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco

### **5. Participation in academic evaluation committees [25]**

João Pedro d'ALVARENGA, Principal examiner for Maria da Conceição Pires Gonçalves de Moura, "Uso do canto gregoriano na obra *Hommage à Frescobaldi* de Jean Langlais" (Relatório de Projecto Artístico, ESML, 2022)

Luísa Correia CASTILHO, Jury member (President, Advisor or supervisor) for 17 Professional Internships of the Master's in Music Teaching at the Escola Superior de Artes Aplicadas do Instituto Politécnico de Castelo Branco

Manuel Pedro FERREIRA, Jury member (President) for two doctoral theses defended at NOVA FCSH

Manuel Pedro FERREIRA, Examiner of a doctoral candidate at the Facultad de Geografía e Historia, Universidad Complutense de Madrid, February 2022

João VAZ (member of the evaluating committee), Thiago Neves de Queiroz, «Técnica e Linguagem no Oboé e Corne Inglês Possibilidades técnicas e interpretativas do oboísta», doctorate thesis, Escola Superior de Música de Lisboa (Instituto Politécnico de Lisboa) / Colégio Almada Negreiros (Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa), April 27, 2022

João VAZ (member of the jury), Maria da Conceição Gonçalves de Moura, «*Hommage à Frescobaldi* de Jean Langlais: Uso do canto gregoriano na obra», masters dissertation, Escola Superior de Música de Lisboa, January 5, 2022

João VAZ (member of the jury), Jessica Carole Reis, «A relevância do uso de manuais teóricos e práticos na abordagem inicial ao órgão em Portugal», masters dissertation, Escola Superior de Música de Lisboa, November 30, 2022



Andrew WOOLLEY, Principal examiner of a doctoral candidate at Canterbury Christ Church University, October 2022

## **8. Other research supervision (including postdoctoral research) [9]**

Elsa DE LUCA, Supervision of a visiting scholar

Elsa DE LUCA, Supervision of 2 MA dissertations

Manuel Pedro FERREIRA, Supervision of three (3) post-doctoral scholars

António Jorge MARQUES, Supervision of 1 Master's thesis in Historical Musicology

Pedro SOUSA SILVA, Supervision of two student grant-holders of the project “Lost&Found - Recuperação, reconstituição e recriação de fragmentos de música”

## **F. Submissions for funding**

### **1. Projects [6]**

Océane BOUDEAU (PI), João Pedro d'ALVARENGA (Co-PI), Project *The Musical Manuscripts from the Monastery of Belém: the Exploration of an Unknown Hieronymite Tradition*, FCT, EXPL/ART-PER/1031/2021, fully funded, project started 1 January 2022

Elsa DE LUCA (PI) and Manuel Pedro FERREIRA (Co-PI), Project *Echoes from the Past: Unveiling a Lost Soundscape with Digital Analysis*, FCT, 2022.01957.PTDC, recommended for funding

Elsa DE LUCA (Co-applicant), Project *Digital Analysis of Chant Transmission*, SSHRC Partnership Grant – Stage 1

António Jorge MARQUES (PI) and Andrew WOOLLEY (Co-PI), Project *Music paper and handwriting studies in Portugal (18th and 19th centuries): the case study of the collection of the Count of Redondo*, FCT 2021 Call for R&D Projects, EXPL/ART-PER/0749/2021, fully funded, project started 1 January 2022

Pedro SOUSA SILVA, Project *Os motetos a 5 partes de Vicente Lusitano (Roma 1551)*, DGArtes, 00014271

Pedro SOUSA SILVA, *A polifonia perdida de Francisco de Santa Maria*, Cooperativa de Gestão dos Direitos dos Artistas, Intérpretes e Executantes, 5934\_FNG\_2021

### **2. Grants [3]**

Lúis NEIVA, Bolsa de Iniciação à Investigação “Verão com Ciência”, 1-month, Lost&Found project - Analyzing and reconstructing sixteenth-century Portuguese polyphony, scholarship granted on September 1, 2022

Lúis NEIVA (scientific coordinator, performer), *Ad Tenebras: Lamentações e Responsórios para a Semana Santa em Santa Cruz de Coimbra 1520-1640 – Capella Sanctae Crucis*, Prémio Caixa Cultura - Caixa Geral de Depósitos, award granted in December 2022 for the funding of a book-CD to be produced in April 2023

Nuno de Mendonça RAIMUNDO, FCT Doctoral Grant (BD), 12-month, SFRH/BD/140077/2018, award taken up on 1 August 2022

## **G. Outreach activities (including community service) [9]**

João Pedro d'ALVARENGA, co-proponent, member of the Management Committee, and participant of the "Sources" Working Group of *COST Action CA21161 - A new ecosystem of early music studies (EarlyMuse)*

Elsa DE LUCA, participation in the *COST Action CA21161 - A new ecosystem of early music studies (EarlyMuse)* "Sources" Working Group

Elsa DE LUCA (collaborator) "Luz e sombra. Representações da Idade Média no cinema", Cinemateca Portuguesa-Museu do Cinema, Lisbon, 2-30 December 2022

Kristin HOEFENER, *Dominican chant*, Masterclass at Escola Superior de Música Lisbon (Early Music Class), Lisbon, 22-25 September 2022

Kristin HOEFENER, *Medieval vocal exercises*, workshop performance of medieval music, Angerville l'Orcher, France, 22-23 January 2022

Pedro SOUSA SILVA, Management Committee Member, Co-leader for Working Group 4 (performance) and Stakeholders Coordinator of *COST Action CA21161 - A new ecosystem of early music studies (EarlyMuse)*

Andrew WOOLLEY, Panel member for the Arts and Humanities Research Council (UK) project *Digital directions for collected editions* (Northumbria University)

Andrew WOOLLEY, participation in the *COST Action CA21161 - A new ecosystem of early music studies (EarlyMuse)* "Sources" Working Group

Andrew WOOLLEY, participation in Thematic Line 3, "Museums, Monuments and their Collections", *In2Past: Associate Laboratory for Research And Innovation In Heritage, Arts, Sustainability and Territory*, Universidade Nova de Lisboa and other participating institutions

## **H. Professional artistic activity**

### **1. Artistic production/composition of music [9]**

Manuel Pedro FERREIRA, *Cantica cisterciensia*, SATB choir (2022)

Manuel Pedro FERREIRA, *Agnus Dei*, SATB choir (2022)

Manuel Pedro FERREIRA, *O principiante*, STB choir (2022)

Manuel Pedro FERREIRA, *Fala do badameco* (2022), public recording: <https://emcarneosso.com/2022/11/29/manuel-pedro-ferreira-2/>

João VAZ, *O Senhor veio em meu auxílio* (Introit, 8th Sunday, Ordinary Time C), choir SATB and organ

João VAZ, *Exultai de alegria* (Introit, 2nd Sunday, Easter Time C), choir SATB and organ

João VAZ, *O Senhor libertou o seu povo* (Introit, 6th Sunday, Easter Time C), choir SATB and organ

João VAZ, *Quando Vos invoco* (Psalm, 17th Sunday, Ordinary Time C), choir SATB and organ

João VAZ, *Não voltareis, Senhor* (Offertory, 2nd Sunday, Advent Time C), choir SATB and organ

## 2. Concerts and recitals [49]

Cristina Maria de Carvalho COTA (violin), Coro Lisbon Singers e Orquestra Círculo Música de Câmara, *Dan Forrest: Requiem for the living*, Igreja de São Domingos, Lisbon, 3 December 2022

Manuel Pedro FERREIRA (director), Vozes Alfonsinas, *Cantares à maneira medieval — Cantigas Galego Portuguesas dos séculos XIII e XIV*, Sesimbra, 5 November 2022

Manuel Pedro FERREIRA (director), Vozes Alfonsinas, *Música de corte em torno a D. Pedro (1300-1500)*, Auditório do Parque dos Poetas, Oeiras, 9 December 2022

Kristin HOEFENER (director), Ensemble Kantika, *Dominican chant from the Jesus Convent in Aveiro*, Small auditory, Escola Superior de Música Lisbon, 15 October 2022

Kristin HOEFENER (director), Ensemble Kantika, *Dominican chant from the Jesus Convent in Aveiro*, Church, Monastery of Batalha, Batalha, 16 October 2022

António Jorge MARQUES (choir member), 8 concerts with Coro de Câmara de Lisboa

Luís NEIVA (performer), Accademia Barroca Lucernensis, *J.S. Bach: h-Moll-Messe*, Luzern (Switzerland), KKL, March 10, 2022

Luís NEIVA (performer), Arte Mínima, *A música secreta de Vicente Lusitano: Motetos de Liber Primus Epigramatum, Roma 1551*, Vila do Conde (Portugal), Igreja de Santa Clara, September 3, 2022

Luís NEIVA (performer), Arte Mínima, *A música secreta de Vicente Lusitano: Motetos de Liber Primus Epigramatum, Roma 1551*, Torre de Moncorvo (Portugal), Basílica de Torre de Moncorvo, September 4, 2022

Luís NEIVA (performer), Ensemble Lunovis, *Ad Vesperam*, Basel (Switzerland), Predigerkirche, September 19, 2022

Luís NEIVA (performer), Puy de Saint-Cyr, *Del desiderio e della speranza: le amorose danze di Jehan de Lescurel*, Florence (Italy), Teatro Regina Margherita, October 30, 2022

Bernadette NELSON (choir member), 2 concerts with Cambridge Renaissance Voices

Pedro SOUSA SILVA (ensemble participant), Vitry Lab, *Flores de Fauvel: decompor os motetos de Phillippe de Vitry (1291-1361)*, Igreja de São José das Taipas, Porto, 22 June 2022

Pedro SOUSA SILVA (soloist), 7 concerts with Gli Incogniti, *Concerts por le prince*, 2022

Pedro SOUSA SILVA (soloist), 2 concerts with Vozes Alfonsinas, *Cantares à maneira medieval*, 2022

Pedro SOUSA SILVA (recorders and director), 2 concerts with Arte Minima, *A música secreta de Vicente Lusitano*, 2022

Pedro SOUSA SILVA (soloist and director), Jovem Orquestra Portuguesa, *Concerto Barroco*, Oeiras, Auditório Municipal Ruy de Carvalho, 1 March 2022

João VAZ (direction, organ), Sérgio SILVA (organ), Capella Patriarchal, Capella de S. Vicente, *Concerto de Ano Novo*, Lisboa, Igreja de São Vicente de Fora, January 22, 2022

João VAZ (direction, organ), Sérgio SILVA (organ), Capella Patriarchal, Capella de S. Vicente, *Concerto de Ano Novo*, Évora, Catedral, January 23, 2022

João VAZ, Sérgio SILVA, André FERREIRA, João SANTOS, Margarida OLIVEIRA, Daniela MOREIRA, Diogo POMBO (organs), Pedro RODRIGUES (direction), Capella de S. Vicente, *Concerto de Reis*, Mafra, Basílica, January 29, 2022

João VAZ (organ), *Recital*, Rome (Italy), Pontificio Istituto di Musica Sacra, May 13, 2022

João VAZ (organ), *Recital*, Sintra, Igreja de São Martinho, May 19, 2022

João VAZ (direction, organ), Capella de S. Vicente, *Concerto Mariano*, Santarém, Catedral, May 28, 2022

João VAZ (organ), *Recital*, Madrid (Spain), Iglesia de San Antonio de los Alemanes, June 15, 2022

João VAZ (direction, organ), Sérgio SILVA (organ), Capella Patriarchal, Capella de S. Vicente, *Concerto Mariano*, Santarém, Catedral, June 16, 2022

João VAZ (organ), *Recital*, Rapallo (Italy), Oratorio dei Bianchi, August 9, 2022

João VAZ (organ), *Recital*, Fano (Italy), Chiesa di Santa Maria Nuova, August 12, 2022

João VAZ (organ), André FERREIRA (organ), Ensemble Ars Lusitana, *Flores de música*, Funchal, Catedral, October 15, 2022

João VAZ (organ), Tiago SIMAS FREIRE (cornett), *Danceries – A dança na música europeia em torno de 1600*, Boliqueime, Igreja Matriz, November 18, 2022

João VAZ (organ), Tiago SIMAS FREIRE (cornett), *Flores de música – Corneta e órgão na Europa de Seiscentos*, Faro, Igreja do Carmo, November 19, 2022

João VAZ (organ), Patrycja Gabrel (soprano), Carolina Figueiredo (contralto), *Concerto de Natal*, Lisboa, Igreja de São Vicente de Fora, December 10, 2022

João VAZ, André FERREIRA, Alice ROCHA, Rafael REIS (organs), Concerto a 4 órgãos, Évora, Igreja de São Francisco, December 11, 2022

Diogo Alte da VEIGA (director), ad hoc ensembles/orchestra, *Recital de Música Antiga. Alunos da UC de Música Antiga da Licenciatura em Música da Universidade do Minho*, Universidade do Minho, Braga, 7 June 2022

### 3. Multimedia (including CDs) [5]

Manuel Pedro FERREIRA (supervisor), *Canto de Gaio* by Manuel Pedro Ferreira for violoncello and voice, <https://youtu.be/h-s1xtYRONw> (2022)

Pedro SOUSA SILVA (director), Arte Mínima, *musicus minusculus*, “Isti sunt due olive” and “O beata Maria” (singles) (2022)

Pedro SOUSA SILVA (producer). Arte Mínima, *musicus minusculus*, “Vox Tremula II” and “Vox Tremula I” (singles) (2022)

Pedro SOUSA SILVA (director), Arte Mínima, *Pedro Guerrero (fl. 1550) - O beata Maria (prima pars)*, [https://youtu.be/1PwczYFpS\\_4](https://youtu.be/1PwczYFpS_4) (2022)

Pedro SOUSA SILVA (director), *Arte Minima, Agnus dei from Missa O beata Maria - Francisco de Santa Maria (1532/8-1597)*, <https://youtu.be/1uJ-d-oFK6> (2022)

#### **4. Courses and masterclasses [4]**

Elsa DE LUCA, “Introduction to Western Music: History, Arts, and Society” (third-year students). NOVA University of Lisbon. Taught in English. 64 hours. 2nd semester 2021/22.

Elsa DE LUCA, “Introduction to Western Music: History, Arts, and Society” (third-year students). NOVA University of Lisbon. Taught in English. 64 hours. 1st semester 2022/23.

Pedro SOUSA SILVA, Masterclass “Venezia 1520”, Conservatorio di Musica Benedetto Marcello di Venezia, 12-17 December 2022

Pedro SOUSA SILVA, Course for Music Teachers: “Ornamentação no século XVII” and “Ornamentação no século XVIII”, Conservatório Superior de Música da Coruña, Spain, March and April 2022

**Research Group: Music in the Modern Period**

**Coordinator:** Luísa Cymbron

**Co-coordinator:** Marco Brescia

In general terms, the production numbers of the members of CESEM's group Music in the modern period are in many items equivalent to those of the previous year or reflect a slight decrease. Despite all, the participation in the organization of scientific events continued at a good level (18 events), a major factor in generating production. Artistic output also remained one of the group's strengths, with over 100 live concerts.

The dissemination of research amid the general public through talks of various kinds, the publication of programme notes and newspaper/magazine articles continue to be important outputs of the group. The group's goals continue to be met through a combination of internal collaboration, collaboration with other institutions and individual initiatives.

Although the number of papers presented at conferences with peer review (26) is lower comparing to the last year, it should be noted that the great majority of them were at international meetings (22) in Portugal, Spain, Italy, Switzerland, Czech Republic, Greece, United Kingdom, and Chile.

The number of articles published in peer-reviewed journals (10) is a little bit lower than the last year, but one should highlight that most of them (7) was published in international journals, which is more than in 2021. Group members organized relevant events in Portugal and Brazil, in person, online or mixed.

The number of book chapters is significantly lower comparing to the last year, although there were 6 in international publications (Spain, Belgium, Austria, Brazil) and 3 in national ones. However, there were a total of 11 articles and book chapters submitted and already accepted for publication in countries as Portugal, Spain, United Kingdom, Switzerland, Germany, Austria, and Brazil, which shows a good commitment of the group members and a consistent internationalization of the group's production. In what concerns book publishing, there were 9 publications, both national and international, 1 more than the previous year.

Following last year's trend, participation in examining boards both within the Faculty and outside was significant. There has also continued to be a steady demand for members as peer reviewers for conferences (principally, but not exclusively, in Portugal and Brazil).

Attention should also be drawn to three other areas of publication. Firstly, the group continues producing music editions of repertoires from the past. The exact purpose and type of edition varies considerably, from transcriptions of works for use in theses or performance to formal critical editions. Secondly, the involvement of group members in the cataloguing of musical archives, particularly at the Ducal Palace Library in Vila Viçosa has been leading, not only to an increasingly great time investment but also output in terms of catalogue entries.

Practical research-based music-making continues to be an important aspect of this group's activity: as well as the concerts, mentioned above, some in very prestigious international venues, festivals and concert series held in Portugal, Spain, France, Switzerland, Italy, Poland, United States of America, Canada, and Brazil, which also gives a great visibility to the group's artistic production.

In 2022, 2 PhD dissertations and 9 master thesis were defended by supervisees of group members. The number of doctoral and master's students under supervision remains stable. Participation in examining boards both within the Faculty and outside was significant. There has also continued to be a steady demand for members as peer reviewers for conferences (principally, but not exclusively, in Portugal and Brazil).

One of the most successful indicators of the group is fundraising for research projects. There were 6 projects submitted and 5 recommended for funding. This reflects, in part, a continued policy of maturing proposals before submission, in the process of which some are discarded.

Other on-going work of various kinds has included the editing of the *Revista Portuguesa de Educação Artística* (Paulo Esteireiro) and the book reviews of the *Revista Portuguesa de Musicologia* (Luísa Cymbron).

## A. Publications

### 1. Articles in international journals with peer reviewing [7]

Marco BRESCIA, “Aspectos práticos acerca da interpretação da ‘Sonata p.<sup>a</sup> Órgão’ em Dó Maior de Arouca (começo do séc. XIX): organologia versus filologia musical”, *Música Hodie*, 22 (2022), ISSN 2317-6776,

DOI <https://doi.org/10.5216/mh.v22.70537>, <https://revistas.ufg.br/musica/article/view/71262/38420>

Paulo CASTAGNA, “As três dimensões do patrimônio musical: uma teoria em progresso”, *Labor Histórico*, v. 8, n. 1 (2022), pp. 14-45, ISSN 2359-6910, DOI <https://doi.org/10.24206/lh.v8i1.47605>

Lúisa CYMBRON, “Reflexiones sobre música y espacio atlántico en el siglo XIX: intercambios ibéricos e iberoamericanos”, *ARTigrama* 36 (2021, published in 2022), pp. 178-198, ISSN 0213-1498, [https://www.unizar.es/artigrama/html\\_dig/36.html](https://www.unizar.es/artigrama/html_dig/36.html)

Leonardo Vieira FEICHAS. “Double Check Reflective Artistic Cycle’ (CARDIC): the proposition of a methodological tool in the field of Artistic Research”, *PER MUSI*, 40 (2022), pp.1-24, ISSN 1517-7599

Rosana MARRECO BRESCIA, “A Primeira Casa da Ópera de Ouro Preto”, *Cadernos de História, Dossiê Patrimônio Cultural da Pontifícia Universidade Católica de Minas Gerais*, v. 23, n. 38 (2022), pp. 79-93, ISSN 2237-8871, DOI <https://doi.org/10.5752/P.2237-8871.2022v23n38p79-93>, <http://periodicos.pucminas.br/index.php/cadernoshistoria/issue/view/1283/307>

Mafalda S. NEJMEDDINE, “Os órgãos do Mosteiro de Santa Clara de Vila do Conde: construção, manutenção e repertório”, *Opus*, 28 (2022), pp. 1-20, ISSN 1517-7017, DOI <https://doi.org/10.20504/opus2022.28.24>, <https://www.anppom.com.br/revista/index.php/opus/article/view/opus2022.28.24>

Luzia Aurora ROCHA, Sofia Beatriz SILVA, “Música e rádio na China Maoísta (1949-1976)”, *Musica Hodie*, 22 (2022), pp. 1-20, ISSN 1676-3939, DOI <https://doi.org/10.5216/mh.v22.68271>, <https://revistas.ufg.br/musica/article/view/68271>

### 2. Articles in national journals with peer reviewing [3]

Marco BRESCIA, “Manuel de Sá Couto, o ‘Lagoncinha’ (1768-1837), expoente da organaria histórica portuguesa”, *RHINOCERVS*, v. 1, n. 1 (2022), pp. 87-102, ISSN 2795-577X, e-ISSN 2795-5788, DOI <https://doi.org/10.3462910.34629/rcdmt.vol.1.n.1.pp87-102>, <https://journals.ipl.pt/rhinocervs/article/view/473/441>

Paulo ESTEIREIRO, Rúben SOUSA, Carlos GONÇALVES, “Satisfação com o Curso Básico de Música: Um Estudo Exploratório acerca das Perceções dos Alunos dos Regimes Articulado e Supletivo”, *Revista Portuguesa de Educação Artística*, vol. 11, n. 2 (2022), pp. 7-22, ISSN 1647-905X, DOI <https://doi.org/10.34639/rpea.v11i2.186>, <https://rpea.madeira.gov.pt/index.php/rpea/article/view/186>

Mafalda S. NEJMEDDINE, “Obras para tecla de Pedro António Avondano: características formais e estilísticas, particularidades da escrita”, *Revista Portuguesa de Musicologia*, nova série 8/1 (2021), pp. 119-142, ISSN 2183-8410, <https://rpm-ns.pt/index.php/rpm/article/view/423>

### 3. Editing of journal issues or thematic dossiers [2]

Paulo CASTAGNA, Carlos SANDRONI (eds.), “Dossiê Patrimônio musical brasileiro”, *Labor Histórico*, v. 8, n. 1 (2022), DOI <https://doi.org/10.24206/lh.v8i1>

Paulo ESTEIREIRO (dir.), *Revista Portuguesa de Educação Artística*, 11/1 and 11/2 (2021), ISSN 1647-905X (print), ISSN 2183-7481 (online), DOI <https://doi.org/10.34639/rpea>

#### 4. International books (as author/as editor) [4]

Gilberto Vieira GARCIA, *Tão sublime como encantadora arte: as aulas e os mestres de música do Imperial Colégio de Pedro II (1838-1858)* (Curitiba, Editora CRV, 2022), 112pp., ISBN 978-65-251-3093-4

Alberto José Vieira PACHECO, *O Cancioneiro dos periódicos da Fundação Biblioteca Nacional (1842-1922)*, v. 1 (Rio de Janeiro, Fundação Biblioteca Nacional, 2022), 162pp., ISBN 978-65-5940-004-1, [https://www.gov.br/bn/pt-br/central-de-conteudos/producao/publicacoes/colecoes/colecao-rodolfo-garcia/o-cancioneiro-dos-periodicos-da-fundacao-biblioteca-nacional-222b-1842-1922-222b-volume-1-2/rog46\\_vol1-digital-8786.pdf/view](https://www.gov.br/bn/pt-br/central-de-conteudos/producao/publicacoes/colecoes/colecao-rodolfo-garcia/o-cancioneiro-dos-periodicos-da-fundacao-biblioteca-nacional-222b-1842-1922-222b-volume-1-2/rog46_vol1-digital-8786.pdf/view)

Alberto José Vieira PACHECO, *O Cancioneiro dos periódicos da Fundação Biblioteca Nacional (1842-1922)*, v. 2 (Rio de Janeiro, Fundação Biblioteca Nacional, 2022), 418pp., ISBN 978-65-5940-000-3, <https://www.gov.br/bn/pt-br/central-de-conteudos/producao/publicacoes/colecoes/colecao-rodolfo-garcia/CANCIONEIRO%20VOLUME%202/o-cancioneiro-dos-periodicos-da-fundacao-biblioteca-nacional-222b-1842-1922-222b-volume-2/view>

Alberto José Vieira PACHECO, Rodrigo Barcelos Q. da COSTA. *Álbum de Armia: gemidos sobre o túmulo de uma brasileira* (São Paulo, Pimenta Cultural, 2022), 83pp., ISBN 978-65-5939-537-8, DOI <https://doi.org/10.31560/pimentacultural/2022.95385>, <https://www.pimentacultural.com/livro/album-armia>

#### 5. National books (as author/as editor) [5]

David CRANMER (author-editor), *Recordações de Camille-Saëns: músico e homem (1835-1921)*, catalogue (Lisbon, Museu Nacional da Música/DGPC, 2022), 110 pp., ISBN 978-972-776-603-1

Luísa CYMBRON (coord.), *“Sempre presente, mesmo ausente” – Margarida Magalhães Sousa (1922-1993). Uma pianista açoriana* (Lisbon, mpmp, 2022), ISBN 978-989-53084-3-9

Luísa CYMBRON (co-editorship in the selection of texts), Francesco ESPOSITO, *«FIN QUI HO PARLATO». A condição profissional dos músicos na Lisboa oitocentista e outros ensaios* (Lisbon, Colibri-PROFMUS, 2022), ISBN 978-989-566-236-4

Rodrigo Teodoro de PAULA, Elisa LESSA, Pedro MOREIRA (eds.), *Paisagens e Património. O som, a Música e a Arquitetura* (Braga, CEHUM – GIARTES, 2022), ISBN 978-972-8063-69-6

Rodrigo Teodoro de PAULA, Vanda de SÁ, António Fialho CONDE, António Camões GOUVEIA (eds.), *Sonoridades Eborenses* (Lisbon, Húmus, 2022), ISBN 978-989-755-688-3

#### 6. Chapters in international books [6]

Catarina BRAGA, “The Portuguese *Chansonnette* at the End of the Nineteenth Century: The New Popular Song or a Mini-comic Scene?”, in *Popular Song in the 19<sup>th</sup> Century*, ed. Derek B. Scott (Turnhout [Belgium], Brepols, 2022), pp. 147-174, ISBN 978-2-503-60078-9

Paulo CASTAGNA, “A música de André da Silva Gomes (1752-1844): memória, esquecimento e restauração”, in *Cidade (dis)sonante: culturas sonoras em São Paulo (séculos XIX e XX)*, ed. José Geraldo Vinci de Moraes (São Paulo, Intermeios, 2022), pp. 219-269, ISBN 978-65-86255-72-0



David CRANMER, “*Il disertore and Maestro Leali, or the making of a pastiche and the invention of a composer*”, in *Eighteenth-century Theatre Capitals from Lisbon to St. Petersburg*, Cadernos de Queluz 5, ed. Iskrena Yordanova and José Camões (Vienna, Hollitzer, 2022), pp. 79-88, ISBN 978-3-99094-004-4

David CRANMER, Emerson de BIAGGI, Leonardo FEICHAS, “Estudo de caso do *Prelúdio XIV – A porteira da fazenda*, de Flausino Valle (1894-1954) – a importância de aspectos extramusicais na construção da interpretação musical”, in *Música, estudo culturais e educação: ações, reflexões e pesquisas*, vol. 2, ed. Taís Helena Palhares and Teresinha Prada (Curitiba, EduFMT, 2021), pp. 151-168, ISBN 9786555880977

Gilberto Vieira GARCIA, “*Batutas de Francisco Braga*”, in *Histórias do Brasil: 100 objetos do Museu Histórico Nacional, 1922-2022*, ed. Aline Montenegro Magalhães (Rio de Janeiro, Museu Histórico Nacional, 2022), pp. 273-276, ISBN 978-65-88035-10-8

Ana Maria LIBERAL, “De Pará a Buenos Aires: las giras artísticas de Vianna da Motta y Moreira de Sá a América del Sur en la Belle Époque”, in *Los Caminos de América*, coord. Patricia Calvo González, Eudald Cortina Orero and Valeria González Lage (Santiago de Compostela, Universidad de Santiago, 2022), pp. 219-224, ISBN 978-84-19155-73-3

## 7. Chapters in national books [3]

David CRANMER, “Francisco Santos Pinto e a sua produção de música teatral”, in *Teatro de Revista em Portugal: Revistas Perdidas e outras (1851-1868)*, ed. Susana Toureiro (Lisbon, Escola Superior de Teatro e Cinema IPL/Imprensa Nacional-Casa da Moeda, 2022), pp. 103-114, ISBN 978-972-27-2978-9

Vanda de SÁ, João RICARDO, Ana Raquel COELHO, “Do arraial à Procissão: aplausos no Coreto e esplendor nas visitas Régias. Novos palcos e novas Bandas na Évora liberal do séc. XIX”, in *Sonoridades Eborenses*, eds. Vanda de Sá, Rodrigo Teodoro de Paula, Antónia Fialho Conde and António Camões Gouveia (Lisbon, Húmus, 2022), p.155-184, ISBN 978-989-755-688-3

Vanda de SÁ, João RICARDO (2021), “‘O Povo divertiu-se. Ao menos nestes três dias esqueceu a carestia que o oprime’ – Bailes de Máscaras, Foliões e Festas de Carnaval na cidade de Évora de oitocentos”, in *Sonoridades Eborenses*, ed. Vanda de Sá, Rodrigo Teodoro de Paula, Antónia Fialho Conde and António Camões Gouveia (Lisbon, Húmus, 2022), p.131-153, ISBN 978-989-755-688-3

## 10. Articles in international conference proceedings [1]

Ana Maria LIBERAL, “‘Um talento transcendente’: a actividade concertística do pianista português Miguel Ângelo Pereira (1843-1901) no Rio de Janeiro entre 1860 e 1864”, in *V Congreso ARLAC/IMS: X Aniversario de la Fundación de ARLAC/IMS, Universidad Internacional de Andalucía, sede “Antonio Machado”, Baeza/Jaén/Spain, 2022, April 20-22*, coord. Javier Marín López, (virtual proceedings, 2022), DOI <https://doi.org/10.13140/RG.2.2.32017.71528>

## 11. Articles in national conference proceedings [2]

Paulo CASTAGNA, “Reflexões sobre o ensino de história da música na Universidade”, in *XIII ENCONTRO DE MUSICOLOGIA HISTÓRICA. Anais, November 21-23* (Juiz de Fora, Pró-Música, Universidade Federal de Juiz de Fora, 2022), pp. 14-24, ISBN 978-65-88044-01-8, [https://www.promusicaufjf.com.br/emh/arquivos/XIII\\_Anais-06-09.pdf](https://www.promusicaufjf.com.br/emh/arquivos/XIII_Anais-06-09.pdf)

Paulo CASTAGNA, Paulo Celso MOURA, “Coleção musicográfica do Conservatório Dramático e Musical de São Paulo (1906-2015): histórico e projeto sem curso”, in *IV Seminário Nacional História*

*e Patrimônio Cultural, do GT História e Patrimônio Cultural da ANPUH Brasil, 2022, Goiás (GO). Anais, October 10-13 (São Paulo, ANPUH Brasil, 2022), pp. 1-20*

## **12. Abstracts in programs of international conferences (papers by invitation) [1]**

Luísa CYMBRON, “Garrett, Gil Vicente e a tentativa de criação de uma ópera nacional portuguesa no século XIX: O caso de *Beatriz de Portugal* de Francisco de Sá Noronha”, in *Colóquio Internacional “Gil Vicente: 500 anos” – Laboratório de Ópera Portuguesa* (Lisbon, CCB, 2022), p. 12

## **14. Abstracts in programs of international conferences with peer reviewing [13]**

Maria José ARTIAGA, Luísa CYMBRON, “As ‘meninas da rádio’: jovens pianistas em busca de uma afirmação profissional na Lisboa da década de 1940”, in *Programmes and Abstracts, Music as a profession: status, careers and organizations (18th-20th centuries)* (Lisbon, FCSH/NOVA, 2022), pp. [24-25]

Maria José ARTIAGA, “O espaço da mulher no domínio da composição em Portugal na segunda metade do século XIX”, in *Programmes and Abstracts, Music, Politics and Society: Echoes of Liberalism in the Iberoamerican World* (Lisbon, FCSH/NOVA, 2022)

Maria José ARTIAGA, “The soundscape of Chiado as a symbol of modern sociability”, in *Programmes and Abstracts, Sonic Cartography: Soundscape, Simulation and Re-enactment* (Manchester, University of Kent, 2022)

Marco BRESCIA, João VAZ, “Insights into Manuel Rodrigues Coelho’s *Flores de musica* (1620) on the occasion of a new modern edition: notation, performance, and instruments”, in *Music across Borders, 21st Quinquennial Congress of the International Musicological Society Abstract Book* (Athens, IMS, 2022), p. 322, <https://convin.gr/assets/files/misc/IMS2022AB.pdf>

David CRANMER, “Reception in Brazil”, in *Saint-Saëns across borders Conference* (Manchester, Royal Northern College of Music, 2022), p. 18

David CRANMER, Alejandro REYES LUCERO, “The role of the university musicologist in bringing music to the general public”, in *Music and the University Conference* (London, City, University of London, 2022), pp. 37-38

David CRANMER, “Fontes e edições das obras de D. Pedro I do Brasil/IV de Portugal: um panorama”, in *Caderno de Resumos do Congresso Internacional Laços e Afastamentos na Música Transatlântica* (Lisbon, Universidade Nova de Lisboa, 2022), pp. [15-16]

Paulo ESTEIREIRO, “19th-century European Dances Adapted for Machete and Viola: Salon and Concert Music by Cândido Drummond de Vasconcelos”, in *Book of Abstracts of the 46th World Conference of the International Council for Traditional Music* (Aveiro, UA Editora – Universidade de Aveiro, 2022), p. 83, ISBN 978-972-789-782-7, DOI <https://doi.org/10.48528/rr3x-dv56>

Paulo ESTEIREIRO, Néli SILVA, Adriano NOGUEIRA, “A influência musical espanhola na Ilha da Madeira: o caso das Zarzuelas (1888-1921)”, in *Caderno de Resumos do Congresso Internacional Laços e Afastamentos na Música Transatlântica* (Lisbon, Núcleo Caravelas – CESEM/FCSH/NOVA, 2022), pp. 30-32

Gilberto Vieira GARCIA, “European Urban Dances: Salon Music and Street Music in Rio de Janeiro”, in *46th World Conference of the International Council for Traditional Music* (Lisbon, ICTM, 2022), p. 102

Filipe GASPAR, “‘The French mermaids were loudly applauded...’: feminine subjects and male desire

in Lisbon's Café-Concert (1857-1876)", in *Gender, Sexuality and Eroticism on the Lyric Stage. International Virtual Conference* (Lucca, Centro Studi Opera Omnia Luigi Boccherini, Palazzetto Bru Zane, Centre de musique romantique française, Italian Institute for Applied Musicology, 2022), pp. [20-21], <https://www.appliedmusicology.org/2022/11/12/gender-sexuality-and-eroticism-on-the-lyric-stage/>

Rosana MARRECO BRESCIA, "Women and music in 18th century Portugal", in *Music across Borders, 21st Quinquennial Congress of the International Musicological Society Abstract Book* (Athens, IMS, 2022), p. 373, <https://convin.gr/assets/files/misc/IMS2022AB.pdf>

Alberto José Vieira PACHECO, "O Álbum de Armia e os primórdios do Nacionalismo musical em um Brasil recém-independente", in *Caderno de Resumos do Congresso Internacional Laços e Afastamentos na Música Transatlântica* (Lisbon, Caravelas – CESEM/FCSH/NOVA, 2022), pp. 7-8

### 15. Abstracts in programs of national conferences with peer reviewing [7]

Maria José ARTIAGA, Luísa CYMBRON, "As 'meninas da rádio': jovens pianistas em busca de uma afirmação profissional na Lisboa da década de 1940", in *Programa e Livro de Resumos, Intersecções, 4º Simposium do NEGEM* (Lisbon, FCSH/NOVA, 2022)

Catarina BRAGA, "Uma noite de gargalhada' com os melodramas de Verdi: o *Cantador* nos teatros secundários de Lisboa" in *XI Encontro Nacional de Investigação em Música ENIM 2021* (Aveiro, DeCA/Aveiro University, SPIM, 2022), p. 28

David CRANMER, "Metastasio em perspetiva: fontes e problemáticas no caso de *Demeterio*", in *XI Encontro Nacional de Investigação em Música ENIM 2021* (Aveiro, DeCA/Aveiro University, SPIM, 2022), p.123

Alberto José Vieira PACHECO, "Castrati no Rio de Janeiro: breves reflexões sobre gênero e sexualidade", in *Programa e Livro de Resumos, Intersecções, 4º Simposium do NEGEM* (Lisbon, NEGEM – CESEM/FCSH/NOVA, 2022), p. 9

Rodrigo Teodoro de PAULA, "Os sinos como instrumentos protagonistas na educação sonoro-musical e patrimonial: uma proposta para o Ensino Básico em Portugal", in *EIPEC22 – Encontro Internacional de Património, Educação e Cultura* (Castelo Branco, CIPEC, 2022), <https://eipec2022.ipcb.pt/>

Rodrigo Teodoro de PAULA, "A prática sineira em Portugal: contributos para a salvaguarda de um património imaterial em risco", in *1º Encontro Nacional para a Salvaguarda do Património Cultural Imaterial* (Lisbon, Associação Portuguesa para a Salvaguarda do Património Cultural Imaterial, 2022), <https://patrimonioculturalimaterial.org/multimedia/ficheiros/PROGRAMA.pdf>

### 17. Other publications (including reviews) [29]

Othaniel Pereira de ALCÂNTARA JR., "Conversando com o músico Marshal Gaioso Pinto", in *Jornal A Redação* (online), February 24, 2022, <https://www.aredacao.com.br/colunas/164094/othaniel-alcantara/conversando-com-o-musico-marshal-gaioso-pinto>

Othaniel Pereira de ALCÂNTARA JR., "Ravanastron: o ancestral mais antigo do violino", in *Jornal A Redação* (online), June 22, 2022, <https://aredacao.com.br/colunas/169382/othaniel-alcantara/ravanastron-o-ancestral-mais-antigo-do-violino>

Othaniel Pereira de ALCÂNTARA JR., "A origem da 'Orquestra' da Ópera de Paris (século XVII)", in *Jornal A Redação* (online), September 20, 2022, <https://aredacao.com.br/colunas/174807/othaniel-alcantara/a-origem-da-orquestra-da-opera-de-paris-seculo-xvii>

Othaniel Pereira de ALCÂNTARA JR., “Música Indiana: uma criação dos deuses”, in *Jornal A Redação* (online), September 20, 2022, <https://aredacao.com.br/colunas/174806/othaniel-alcantara/musica-indiana-uma-criacao-dos-deuses>

Christine Wassermann BEIRÃO, Programme notes for *Piotr Ilitch Tchaikovsky, concert for Violin and Orchestra*, and *José Vianna da Motta, Abertura D. Inês de Castro*, Orquestra XXI, Póvoa de Varzim, July 27, Alcobaça, July 29, Marvão, July 30, Lisbon, July 31, 2022

Paulo CASTAGNA, “Resenha: O cravo no Rio de Janeiro do século XX”, *Revista Vórtex*, v. 10, n. 2 (2022), pp. 1-7, <https://periodicos.unespar.edu.br/index.php/vortex/article/view/7118/5050>

Paulo CASTAGNA, “Prefácio”, in *O cancionero dos periódicos da Fundação Biblioteca Nacional: 1842-1922*, estudo e edição crítica Alberto José Vieira Pacheco (Rio de Janeiro, Fundação Biblioteca Nacional, 2022), 2 vv. (Coleção Rodolfo Garcia, v. 46), <https://www.bn.gov.br/producao/publicacoes/cancioneiro-periodicos-fundacao-biblioteca-nacional-1842-0> <https://www.bn.gov.br/producao/publicacoes/cancioneiro-periodicos-fundacao-biblioteca-nacional-1842>

António ESTEIREIRO, “La Bohème de Sagi lleva esperanza al São Carlos”, *Opera Actual*, March 23, 2022, <https://www.operaactual.com/critica/boheme-sagi-lisboa/>

António ESTEIREIRO, “Los altos y bajos del ‘Faust’ grancanario”, *Opera Actual*, May 22, 2022, <https://www.operaactual.com/critica/faust-lisboa-amoretti/>

António ESTEIREIRO, “El Gérard de Claudio Sgura atempera la fría noche lisboeta”, *Opera Actual*, July 5, 2022, <https://www.operaactual.com/critica/el-gerard-de-claudio-sgura-atempera-la-fria-noche-lisboeta/>

António ESTEIREIRO, “Memorable Elisir lisboeta”, *Opera Actual*, October 11, 22, <https://www.operaactual.com/critica/lelisir-damore-lisboa/>

António ESTEIREIRO, “Blimunda resucita en el São Carlos”, *Opera Actual*, November 24, 2022, <https://www.operaactual.com/critica/blimunda-resucita-en-el-sao-carlos/>

Filipe GASPAR, *Messa di Gloria: Herança e devir numa obra ignorada, programme notes for the Christmas Concert, Coro do Teatro Nacional de São Carlos and Orquestra Sinfónica Portuguesa*, Lisbon, Teatro Camões, Almada, Teatro Municipal Joaquim Benite, OPART, 2022

Filipe GASPAR, *Programme notes for Igor Stravinsky’s Symphony of Psalms and Dmitri Shostakovich’ Symphony No. 1 in F minor, op. 10, Concerto Coral Sinfónico*, Lisbon, Centro Cultural de Belém, Almada, Teatro Municipal Joaquim Benite, OPART, 2022

Isabel Novais GONÇALVES, *Programme notes for J. S. Bach, Peasant Cantata, BWV 212; António Salieri, 26 La Folia Variations; Luciano Berio, Folk Songs*, Lisbon, Centro Cultural de Belém, February 6, 2022

Isabel Novais GONÇALVES, *Programme notes for Ludwig van Beethoven, 3 Marchs for 4 hands piano, op. 45; Serenata in D Major, op. 8 (transcription for 4 hands piano, violin and cello by Henri Steckmest); Septet in E flat major, op. 20 (transcription for 4 hands piano, violin and cello by Carl Burchard)*, Lisbon, Centro Cultural de Belém, March 20, 2022

Isabel Novais GONÇALVES, *Programme notes for Claude Debussy, Pelléas et Melisande*, Lisbon, Centro Cultural de Belém, October 7 and 9, 2022

Isabel Novais GONÇALVES, *Programme notes for Franz Schubert, Sonata D. 574, Gran Duo, For*

violin and piano; *Sonata D. 821, Arpeggione, for cello and piano; Trio N.º 1 D. 898, for violin, cello and piano*, Lisbon, Centro Cultural de Belém, November 6, 2022

João JANEIRO, *XII CIMA – Corsi Internazionali di Musica Antica Brochure* (Pesaro, Comune di Pesaro, MAAC – Música Antiga Associação Cultural, 2022)

Ana Maria LIBERAL, *Programme notes for the Concert of the Porto Symphonic Orchestra Casa da Música*, Programme: *Variations on “America”* (orq. William Schumann) by Charles Ives; *Moldau* by Bedrich Smetana; *Symphony in A, op. 13, “À Pátria”* by José Viana da Mota), Porto, Casa da Música, February 11, 2022

Ana Maria LIBERAL, *Programme notes for the Piano Recital by Nikolai Lugansky*, Programme: *Sonata op. 27, no. 2* by Ludwig von Bethoven; *Sonata n.º 2, op. 75*, by Aleksandr Glazunov; *Estampes* by Claude Debussy; *Prelude, Choral and Fugue op. 21* by César Franck, Porto, Casa da Música, February 12, 2022

Ana Maria LIBERAL, *Programme notes for the Concert of the Porto Symphonic Orchestra Casa da Música*, Programme: *Tannhäuser Overture* by Richard Wagner, *Romeo and Juliet* by Piotr Ilyitch Tchaikovski and *Petruska* by Igor Stravinski, Porto, Casa da Música, October 7, 2022

Rosana MARRECO ORSINI BRESCIA, “A Ópera e o Brasil”, in *Libretto da ópera A Noite de São João de Elias Álvares Lobo* (Conservatório de Tatuí, 2022), pp. 18-20

Rosana MARRECO ORSINI BRESCIA, “A Primeira Ópera Brasileira”, in *Libretto da ópera A Noite de São João de Elias Álvares Lobo* (Conservatório de Tatuí, 2022), pp. 27-29

Mafalda NEJMEDDINE, “O Cravo na festa do Avante!”, *Avante!*, 2549, October 6, 2022, p. 28, ISSN 0870-1865

António Gabriel SALGADO, “Singing and the Expression of Emotion”, *EOA\_LAB\_Publications* (Maastricht, 2022), <http://performance-maastricht.org/EOALAB/>

António Gabriel SALGADO, “In-Between Time and Space”, *EOA\_LAB\_Publications* (Maastricht 2022), <http://performance-maastricht.org/EOALAB/>

António Gabriel SALGADO, Bruno PEREIRA, “EOA WG2 - Recommendations Porto”, *EOA\_LAB\_Publications* (Maastricht, 2022), <http://performance-maastricht.org/EOALAB/>

António Gabriel SALGADO, Bruno PEREIRA, “A new singer’s profile”, *EOA\_LAB\_Publications* (Maastricht, 2022), <http://performance-maastricht.org/EOALAB/>

## 18. Editions of music [9]

Fernando Costa BARRETO (ed.), *Balé O Quebra-Nozes, by Peter Ilitch Tchaikovsky: full transcription of the music for symphonic band (unpublished)* (Limeira, personal edition, 2022), 369 pp.

Fernando Costa BARRETO (ed.), *Balé O Quebra-Nozes, by Peter Ilitch Tchaikovsky: edition of the score and instrumental parts of the music for the symphonic band (unpublished)* (Limeira, personal edition, 2022), 4.000 pp.

Fernando Costa BARRETO (ed.), *Marcha militar “Aderley Negrucci”, composition by maestro Mário Tintori (1911-2006): orchestration for symphonic band (unpublished)*, (Limeira, personal edition, 2022), 8 pp.

Fernando Costa BARRETO (ed.), *Marcha militar “Aderley Negrucchi”, composition by maestro Mário Tintori (1911-2006): edition of the score and instrumental parts for symphonic band (unpublished)* (Limeira, personal edition, 2022), 90 pp.

Catarina BRAGA, S/a, *O cantador* (act 4) (for analytical purpose), 2022

Paulo ESTEIREIRO (dir.), *Música para Canto e Piano*, revision and critical edition by Carolina Meneses João (Funchal, Conservatório – Escola Profissional das Artes da Madeira – Direção Regional de Cultura, 2022), 108 pp., ISBN 978-972-9010-47-7

Paulo ESTEIREIRO (dir.), *Música para Piano 2: Obras de João Victor Costa*, revision and critical edition by Robert Andres, (Funchal, Conservatório – Escola Profissional das Artes da Madeira – Direção Regional de Cultura, 2022), 116 pp., ISBN 978-972-9010-50-7

Alberto José Vieira PACHECO (ed.), musical edition of the manuscript *Augurio di felicità* (1<sup>st</sup> part) by Marcos Portugal for the mpmp concert held in CCB, Lisbon, October 2, 2022

Artur PEREIRA (ed.), *Luiz Costa: Poemas do Monte*, op. 3, Urtext critical edition (Lisbon, Ava Musical Editions, 2022), 89 pp, ISMN 979-0-55053-316-5

## 19. Multimedia (including software and databases) [1]

Vanda de SÁ (principal investigator), PASEV-PROJECT, database and digital map of Évora historical Soundscape, <https://pasev.uevora.pt/>

## 21. Articles in journals and chapters in books submitted and accepted for publication (including books in press) [11]

Marco BRESCIA, “The paradigmatic ancient twin organs of the Cathedral of Saint James of Compostela (1704-1712): Manuel de la Viña and the establishment of the Echevarría school of organ-making in Galicia”, in *The Organ Yearbook 50*, ed. Paul Peeters (Lilienthal, Laaber-Verlag, to be published in 2023), ISBN 978-3-89007-926-4

David CRANMER, Alejandro REYES LUCERO, “*Francette et Pià*: pedagogic and performance issues”, in *Heitor Villa-Lobos (1887-1959) and Europe*, ed. Paulo de Tarso Salles and David Cranmer (Newcastle-upon-Tyne, Cambridge Scholars Publishing, forthcoming)

David CRANMER, “As óperas de Marcos Portugal enquanto diretor musical do Teatro de São Carlos, em Lisboa, e a questão da sua circulação: a generalidade e dois casos excecionais”, in *Proceedings of VII Simpósio Internacional de Música Ibero-Americana* (Manaus, 2022, forthcoming)

David CRANMER, “Sancho Panza comes to Brazil”, in *Proceedings of III MUSAM conference “Iberoamerican musics: paths, networks and circuits”* (Santiago de Compostela, 2021, forthcoming)

António ESTEIREIRO, “Apropriação neumática em *Messe de la Pentecôte* (1951) e *Verset pour la fête de la Dédicace* (1961) de Olivier Messiaen (1908-1992)”, *Revista Modus*, 7 (forthcoming)

António ESTEIREIRO, “Olivier Messiaen: *Messe de la Pentecôte* – Coisas visíveis e invisíveis”, in *Música, Performance e Contexto: Criação e Investigação Artística* (Lisbon, Instituto Politécnico de Lisboa, forthcoming)

Paulo ESTEIREIRO, “Reflexões sobre Periodização: Contributos para uma História Cultural da Madeira”, *Revista Arquivo Histórico da Madeira*, Nova Série, n. 5 (2023, forthcoming), ISSN 2184-5743

Gilberto Vieira GARCIA, Aline Montenegro MAGALHÃES, “Masks' ball: (un)paths and silencing about the mortuary masks of José Maurício”, in *Perspectives on Music, Sound and Musicology II*, ed. Luzia Rocha (Switzerland, SPRINGER, to be published in 2023)

Rosana MARRECO BRESCIA, “Ópera, Baderna e Carnaval: três artistas italianas e o teatro no Rio de Janeiro oitocentista”, in *Atas do Encontro Académico do Portingaloise - Festival Internacional de Danças e Músicas Antigas, Vila Nova de Gaia, 2018, Dec. 14 – 16*, ed. Catarina Costa e Silva and Ricardo Barros (Coimbra, Faculdade de Letras da Universidade de Coimbra, forthcoming)

Rosana MARRECO BRESCIA, “Don Giovanni and Rio de Janeiro: the fate of Mozart’s masterpiece in Brazilian’s capital throughout the 19th and 20th centuries”, in *200 Years of Don Giovanni in Brazil: the Opera of all operas debut beyond Europe on 20 September 1821 in Rio de Janeiro and its Cultural-Political Context* (Vienna, Don Juan Archiv – Hollitzer Verlag Wien, to be published in the Autumn 2023)

Artur PEREIRA, “Beethoven’s Variation Sets and the Role of the Slow Variation”, in *Manchester Beethoven Studies*, ed. Barry Cooper and Mathew Pilcher (Manchester, Manchester University Press, March 2023), pp. 124-164, ISBN 978-1-5261-5568-9

## 22. Translations [2]

Rosana MARRECO BRESCIA (translator), Portuguese translation of the libretto to the opera *La Fanciulla del West* by Giacomo Puccini / Guelfo Civinini for the Teatro Municipal de São Paulo (2023 season, forthcoming)

Alberto José Vieira PACHECO, Edoardo SBAFFI, Gláucia Antônia Rosa ESTEVES, Raúl Gustavo Brasil FALCÓN, Tiago Rodrigues SOARES, *Opiniões de cantores antigos e modernos, ou seja, Observações sobre o canto florido*, Portuguese translation of *Opinione de’ cantori antichi e moderni, o sieno osservazione sopra il canto figurato* by Pier Francesco Tosi (Rio de Janeiro, Editora da UFRJ, 2022), 231pp., ISBN 978-65-88388-20-4,  
[https://pantheon.ufrj.br/bitstream/11422/18519/1/ebook\\_opinioes-dos-cantores\\_2022.pdf](https://pantheon.ufrj.br/bitstream/11422/18519/1/ebook_opinioes-dos-cantores_2022.pdf)

## B. Conference papers and talks

### 1. International talks as invited speaker [13]

David CRANMER, “Sources and editions of the works of D. Pedro I of Brazil – D. Pedro IV of Portugal”, *D. Pedro de Alcântara, the monarch composer* Conference (online), UNESCO, Paris, France, February 16, 2022

David CRANMER, “A música nos entremezes e farças luso-brasileiras do Antigo Regime: problemáticas” (keynote talk), *Colóquio Internacional Entremezes Ibéricos*, Faculdade de Letras, Lisbon, April 28-29, 2022

David CRANMER, “As óperas de Marcos Portugal enquanto diretor musical do Teatro de São Carlos, em Lisboa, e a questão da sua circulação”, *XI Seminário de Letras e Artes e VII Simpósio Internacional de Música Ibero-Americana*, Universidade do Estado de Amazonas, Manaus, Brazil, August 30-September 2, 2022

Gabriela CRUZ, “Grande Ilusão: Inovação no papel da iluminação a gás e da projecção virtual na transformação da arte operática durante o século XIX”, Keynote address, *VFXRIO, Efeitos Visuais, Entretenimento Digital, Tecnologia e Inovação*, Rio de Janeiro, Brazil, December 2022

Gabriela CRUZ, “Magic lantern: seeing far, seeing self and other delights in Méliès’s Lanterne Magique, Hoffmann’s Rat Krespel and Offenbach’s Tales of Hoffmann”, *Colloquium, Film and Media studies Department/ Comparative Literature Program*, University of California at Santa Barbara, United States, April 4, 2022

Gabriela CRUZ, “In ‘The Land of Smiles:’ Ideology, theatricality and responsibility in the totalitarian stage”, *Tosc@Bayreuth (Transnational Opera Studies conference)*, Universität Bayreuth, Germany, June 23, 2022

Gabriela CRUZ, “Magic Lantern’s Strange Objects, or Voice Counterfeits”, Keynote lecture, *B-magic Final Conference “The Magic Lantern in Leisure, Entertainment and Popular Culture”*, University of Antwerp, Belgium, May 5, 2022, <https://www.uantwerpen.be/en/projects/b-magic/>

Luísa CYMBRON, “Garrett, Gil Vicente e a tentativa de criação de uma ópera nacional portuguesa no século XIX: O caso de *Beatriz de Portugal* de Francisco de Sá Noronha”, *Colóquio Internacional “Gil Vicente: 500 anos” Laboratório de Ópera Portuguesa –CCB*, Centro Cultural de Belém, Lisbon, February 4, 2022

Luísa CYMBRON, “Em busca de rastros da censura nos teatros de ópera portugueses durante o Romantismo”, *XI Seminário de Letras e Artes e VII Simpósio Internacional de Música Ibero-Americana. Música, cena e texto: interfaces, narrativas e representações*, Universidade do Estado do Amazonas, Manaus, Brazil, September 2, 2022

Gilberto Vieira GARCIA, Pedro CANTALICE, Paulo ESTEIREIRO, “Danças urbanas europeias do século XIX para cavaquinho (Rio de Janeiro, Brasil) e machete (Madeira, Portugal)”, Teatro Municipal Baltazar Dias, Funchal, July 19, 2022

Luísa GOMES, “Inspiração vicentina nas comemorações do teatro português: a farsa lírica *Tiçã Negro* e a efeméride de 1902”, *Colóquio Internacional Gil Vicente: 500 anos*, CCB, Lisbon, February 4, 2022

Rosana MARRECO BRESCIA, “The Spanish Libertine and the Opera Houses of 18th and 19th century Brazil”, *200 Years of Don Giovanni in Brazil: the “Opera of all Operas” Debut beyond Europe on 20 September 1821 in Rio de Janeiro and its Cultural-Political Context*, Don Juan Archiv, Vienna, Austria, September 29, 2022

Rodrigo Teodoro de PAULA, *O som histórico como produto cultural*, IEPHA – Instituto Estadual do Patrimônio Histórico e Artístico de Minas Gerais, Belo Horizonte, Brazil, April 1, 2022

## 2. National talks as invited speaker [11]

David CRANMER, “O Núcleo G (Música Profana Manuscrita): caracterização e desafios”, *II Jornadas Musicológicas do Museu-Biblioteca da Casa de Bragança*, Vila Viçosa, July 13, 2022

António ESTEIREIRO, “Criação e Recriação – Introdução à Improvisação”, *XIII Congresso de Educação Artística*, Conservatório Escola Profissional das Artes da Madeira, Funchal, September 7-9, 2022

Paulo ESTEIREIRO, “Tradição e modernidade nos cordofones tradicionais madeirenses: questões em torno de instrumentos simultaneamente eruditos e populares”, *Folclore das ilhas – Tradição e contemporaneidade Congress*, Associação de Folclore e Etnografia da Região Autónoma da Madeira, São Vicente, November 25-26, 2022

Leonardo Vieira FEICHAS, “Ciclo Artístico-Reflexivo de Dupla Checagem: uma ferramenta de investigação artística”, Universidade Federal de Minas Gerais, Belo Horizonte, Brazil, October 17, 2022



Gilberto Vieira GARCIA, “Identidade Nacional e Modernismo”, *Semana de 22: identidade brasileira e modernismo*, Instituto Federal Fluminense, campus Itaperuna, Rio de Janeiro, Brazil, May 4, 2022

Ana Maria LIBERAL, “Como era ser maestrina em Portugal no Estado Novo: o caso particular de Berta Alves de Sousa (1906-1997)”, *Diálogos de Teoria – Ciclo “Música e Género”*, Escola Superior de Música e Artes do Espetáculo, Porto, January 12, 2022

Alberto José Vieira PACHECO, “Castrati no Rio de Janeiro: breves reflexões sobre gênero e sexualidade”, *Intersecções, 4º Simposium do NEGEM*, NEGEM – CESEM/FCSH/NOVA, Lisbon, September, 23-24, 2022

Alberto José Vieira PACHECO, “A Canção de câmara brasileira em meados do século XIX”, *III Painel de Música e Regência Carlos Alberto Pinto Fonseca- Construção, identidade e reflexos dos 22*, Instituto de Artes – UNICAMP, Campinas, Brazil, September 14, 2022

Rodrigo Teodoro de PAULA, “Eurico Thomaz de Lima e o Brasil: interações transatlânticas de um pianista-compositor”, *Jornadas de Musicologia*, CEHUM/UM, Braga, December 15, 2022, <http://cehum.ilch.uminho.pt/eurico>

Luzia Aurora ROCHA, “Discussão do Relatório da Intervenção de Conservação e Restauro no Piano-forte, de Mathias Bostem, do Museu Municipal Carlos Reis, Torres Novas (Parte I) sobre a intervenção ao nível da conservação estética do instrumento musical enquanto peça de mobiliário/instrumento musical”, *Museum’s Joint Seminar: Museu Municipal Carlos Reis, Instituto Politécnico de Tomar, e Lcr.Ipt (Laboratório de Conservação e Restauro do Instituto Politécnico de Tomar)*, CESEM/FCSH/NOVA, Câmara Municipal de Torres Novas, Torres Novas, March 25, 2022

Luzia Aurora ROCHA, “Gaitas, Gatos, Anjos e Demónios - Contradições sacro-profanas no espaço religiosos português”, *Conversas com Música no Museu (Conference Cycle)*, Museu Municipal Carlos Reis, Câmara Municipal de Torres Novas, Torres Novas, Portugal, March 23, 2022

### 3. Papers in international conferences with peer reviewing [22]

Maria José ARTIAGA, “O espaço da mulher no domínio da composição em Portugal na segunda metade do século XIX”, *Music, Politics and Society: Echoes of Liberalism in the Iberoamerican World*, FCSH/NOVA, Lisbon, May 14, 2022

Maria José ARTIAGA, Luísa CYMBRON, “As ‘meninas da rádio’: jovens pianistas em busca de uma afirmação profissional na Lisboa da década de 1940”, *Music as a profession: status, careers and organizations (18th-20th centuries)*, FCSH/NOVA, Lisbon, June 30 – July 2, 2022

Maria José ARTIAGA, “The soundscape of Chiado as a symbol of modern sociability”, *Sonic Cartography: Soundscape, Simulation and Re-enactment*, University of Kent, Manchester, United Kingdom, October 28-30, 2022

Catarina BRAGA, “Wind band music for the visually impaired: Filarmónica Enarmonia”, *Internationale Gesellschaft zur Erforschung und Forderung der Blasmusik (IGEB) - International Wind Music Conference*, Bolzano, Switzerland, July 14-18, 2022

Marco BRESCIA, João VAZ, “Insights into Manuel Rodrigues Coelho’s *Flores de musica* (1620) on the occasion of a new modern edition: notation, performance, and instruments”, *Music across Borders, 21st Quinquennial Congress of the International Musicological Society*, University of Athens, Greece, August 24, 2022

David CRANMER, “Reception in Brazil”, *Saint-Saëns across borders* Conference, Royal Northern College of Music, Manchester, United Kingdom, February 3-5, 2022

David CRANMER, Alejandro REYES LUCERO, “The role of the university musicologist in bringing music to the general public”, *Conference Music and the University*, University of London, London, City, July 7-9, 2022

David CRANMER, “Fontes e edições das obras de D. Pedro I do Brasil/IV de Portugal: um panorama”, *Congresso Internacional Laços e Afastamentos na Música Transatlântica, Núcleo Caravelas – CESEM/FCSH/NOVA*, Lisbon, September 30 – October 1, 2022

Luísa CYMBRON, Alberto PACHECO, “Cerimoniais, aprendizagens e sociabilidades: problemas em torno da redefinição de um volume”, Panel *História Temática da Música em Portugal e no Brasil – uma introdução*, *XI Encontro Nacional de Investigação em Música ENIM 2022*, DeCA/Aveiro University, SPIM, Aveiro, November 10, 2022

Paulo ESTEIREIRO, “A influência musical espanhola na Ilha da Madeira: o caso das Zarzuelas (1888-1921)”, *Congresso Internacional Laços e Afastamentos na Música Transatlântica*, Núcleo Caravelas – CESEM/FCSH/NOVA, Lisbon, September 30 – October 1, 2022

Paulo ESTEIREIRO, “19th-century European Dances Adapted for Machete and Viola: Salon and Concert Music by Cândido Drummond de Vasconcelos”, *46<sup>th</sup> International Council for Traditional Music World Conference*, Universidade NOVA de Lisboa, July 21-27, 2022

Leonardo Vieira FEICHAS; “Hibridização da Técnica Instrumental na obra para violino solo de Flausino Valle (1894-1954): a construção de uma interpretação através da ferramenta metodológica ‘Ciclo Artístico-Reflexivo de Dupla Checagem (CARDIC)’”, *I Congreso Latinoamericano de Práctica Artística como Investigación*, Centro de Extensión Oriente / Facultad de Artes / Universidad de Chile, Santiago, Chile, November 23-26, 2022

Gilberto Vieira GARCIA, “European Urban Dances: Salon Music and Street Music in Rio de Janeiro”, *46th World Conference of the International Council for Traditional Music*, Lisbon, July 22, 2022

Filipe GASPAR, “‘The French Mermaids Were Loudly Applauded...’: Feminine Subjects and Male Desire in Lisbon’s Café- Concert (1857-1876)”, *International Virtual Conference “Gender, Sexuality and Eroticism on the Lyric Stage (1750-1920)”*, Centro Studi Opera Omnia Luigi Boccherini, Palazzetto Bru Zane, Centre de musique romantique française, Italian Institute for Applied Musicology, Lucca, Italy, October 28-30, 2022, <https://www.appliedmusicology.org/2022/11/12/gender-sexuality-and-eroticism-on-the-lyric-stage/>

Isabel Novais GONÇALVES, António Jorge MARQUES, Sílvia SEQUEIRA, “Solving puzzles: The project *MARCMUS – Music paper and handwriting studies* and the collaboration between Music Libraries and Academia”, *2022 IAML Congress*, Municipal Library of Prague and National Library of the Czech Republic, July 27, 2022

Alejandro Reyes LUCERO, “Os concertos de ‘Música Pan-Americana’ da ‘Divulgação Musical’ (1939-1940)”, *Congresso Internacional Laços e Afastamentos na Música Transatlântica*, Núcleo Caravelas – CESEM/FCSH/NOVA, Lisbon, September 30 – October 1, 2022

Rosana MARRECO BRESCIA, “Women and music in 18th century Portugal *Music across Borders*, *21st Quinquennial Congress of the International Musicological Society*, University of Athens, Greece, August 25, 2022

Luzia Aurora ROCHA, “A new Domenico Scarlatti's portrait? Some considerations regarding Art History and Music Iconography”, *XV Jornadas de Iconografia Musical*, Universidad Complutense, Madrid, Spain, September 22, 2022

Luzia Aurora ROCHA, Pablo Sotuyo BLANCO, “Presentación del Grupo de Iconografía Musical de ARLAC / IMS”, *XV Jornadas de Iconografia Musical*, Universidad Complutense, Madrid, Spain, September 19, 2022

Luzia Aurora ROCHA, “Alterity and Otherness in the Meeting of Musical Cultures: A Music-Iconographic Study of the Codex Casanatense” in IMS Study Group for Musical Iconography (Session): “Musical Iconography across Borders: Cultural Encounters, Methodological Challenges”, *Music across Borders, 21st Quinquennial Congress of the International Musicological Society*, University of Athens, Greece, August 24, 2022

Luzia Aurora ROCHA, “A History of Portugal through Images – the Role of Musical Iconography in the Conception of Symbology’s of Narration, Meaning and Power”, *8th EIMAD – International Meeting of Research in Music, Art and Design (EIMAD2022)*, ESART/Instituto Politécnico de Castelo Branco, July 8, 2022

Luzia Aurora ROCHA, “Fundação, sedimentação e objectivação do novo grupo de estudos em Iconografia Musical na ARLAC-IMS”, *V Congreso ARLAC / IMS*, Universidad Internacional de Andalucía, Baeza, Spain, April 22, 2022

#### **4. Papers in national conferences with peer reviewing [4]**

Maria José ARTIAGA, Luísa CYMBRON, “As ‘meninas da rádio’: jovens pianistas em busca de uma afirmação profissional na Lisboa da década de 1940”, *Intersecções, 4º Simposium do NEGEM*, FCSH/NOVA, Lisbon, September 23, 2022

Catarina BRAGA, “‘Uma noite de gargalhada’ com os melodramas de Verdi: o *Cantador* nos teatros secundários de Lisboa”, *XI Encontro Nacional de Investigação em Música ENIM 2022*, DeCA/Aveiro University, SPIM, Aveiro, November 10-12, 2022

David CRANMER, “Metastasio em perspetiva: fontes e problemáticas no caso de *Demetrio*”, as part of panel presentation “História Temática da Música em Portugal e no Brasil – uma introdução”, with Paula GOMES RIBEIRO, Paulo FERREIRA DE CASTRO, Luísa CYMBRON, Alberto PACHECO and Manuel Pedro FERREIRA, *XI Encontro Nacional de Investigação em Música ENIM 2022*, DeCA/Aveiro University, SPIM, Aveiro, November 10-12, 2022

Vanda de SÁ, “Valorização Patrimonial da Paisagem Sonora da Cidade de Évora”, *Jornadas de reflexão Teatro, Cidade e Património: Artes e Cidade. Património e Paisagem Industrial*, Universidade de Évora, September 20-21, 2022

#### **5. Other talks not included in conferences and colloquia [13]**

Maria José ARTIAGA, “Os Condes de Redondo: três gerações, do mecenas ao músico profissional”, *Workshop of MARCMUS Project - Studies of music paper and calligraphy in Portugal (18th and 19th centuries)*, Portugal National Library, Lisbon, February 7, 2022

Luísa CYMBRON, “D. Fernando e Elise Hensler”, Lecture-recital, *56ª Festival de Sintra: Música, a Musa do Rei Artista*, Chalet da Condessa d’Edla, September 24, 2022

Luísa CYMBRON, Participation in round table “Alfredo Keil – Legado Musical”, with Paulo Ferreira de Castro and João Paulo Santos, São Roque – Antiguidades e Galeria de Arte, January 21, 2022

Luísa CYMBRON, Participation in Profimus seminar “Carreiras musicais no feminino (sécs. XVIII a XX): das viúvas editoras de música às pianistas da rádio”, January 20, 2022

Isabel Novais GONÇALVES, Hugo BARATA, *Arte e Educação: Cruzamentos entre a música e as artes visuais*, Credited course for teachers and cultural mediators (12 hours), CML and Centro de Formação António Sérgio, Biblioteca Palácio Galveias, Lisbon, September 17 and October 1, 2022

João JANEIRO, *Historical Organ of Portimão Jesuit Church*, Portimão, July 2, 2022

Ana Maria LIBERAL, “Comments to the concert with the Porto Symphonic Orchestra Casa da Música”, Programme: *Symphony in A, op. 13, À Pátria*” by José Viana da Mota, Casa da Música, Porto, February 13, 2022

Ana Maria LIBERAL, “Comments to the concert with the Porto Symphonic Orchestra Casa da Música”, Programme: *Symphony no. 3, op. 90* by Johannes Brahms, Casa da Música, Porto, September 25, 2022

Mafalda NEJMEDDINE, “Sonatas para cravo: uma imagem sonora da obra *Memorial do Convento*”, *José Saramago: o seu penetrante olhar sensível e arguto e profundamente humano na Ciência, na Música e na Literatura Meeting, Cruzando saberes com a Escola de Ciências e Tecnologia Cycle of Meetings*, D. Manuel Palace, Évora, December 6, 2022

Alberto José Vieira PACHECO, interview and concert on the radio show “Sala de Concerto”, MEC FM, Brazil, May 27, 2022, <https://www.youtube.com/watch?v=CMkDB6hwPHk>

Artur PEREIRA, “Performing Beethoven’s Piano Sonatas”, *International Manchester Beethoven Research Symposium*, University of Manchester, United Kingdom, June 2022

Artur PEREIRA, “Beethoven’s response to Mozart’s Concerto in G, K. 453”, *International Manchester Beethoven Research Symposium*, University of Manchester, United Kingdom, September 2022

Daniel SANCHES, Eduardo PEREIRA, Jayme CHAVES, *Lecture held on the occasion of the tributes paid to Empress Leopoldina of Brazil*, Rio de Janeiro, Salão Assyrio do Theatro Municipal do Rio de Janeiro, Brazil, August 19, 2022

## C. Organization of scientific events

### 1. Conferences, colloquia and symposia [20]

Maria José ARTIAGA, “Problemáticas em torno do ensino especializado de música no Rio de Janeiro e em Lisboa”, CESEM Permanent Symposium of Research, FCSH/NOVA, Lisbon, February 19, 2022

Catarina BRAGA, Cristiana VICENTE, Rui ARAÚJO, Vera CORDENIZ, (members of the organizing committee), *Colóquio Música, Política e Sociedade: Ecos do liberalismo no mundo iberoamericano*, CESEM/FCSH/NOVA, May 13-14, 2022

David CRANMER (member of the organizing committee), *Laços e afastamentos na música transatlântica* Conference, Núcleo Caravelas – CESEM/FCSH/NOVA, September 30 – October 1, 2022

Luísa CYMBRON (member of organizing and scientific committee), *Colóquio Internacional “Gil Vicente: 500 anos” – Laboratório de Ópera Portuguesa*, CCB, February 4, 2022

Luísa CYMBRON (member of organizing and scientific committee), *Colóquio Internacional Música, Política e Sociedade. Ecos do Liberalismo no mundo iberoamericano*, CESEM/FCSH/NOVA, May 13-14, 2022

Luísa CYMBRON (member of organizing and scientific committee), *5th Transnational Opera Studies Conference*, Universidade Nova de Lisboa, July 6-8, 2022

Luísa CYMBRON (member of scientific committee), *4th Transnational Opera Studies Conference*, University of Bayreuth, June 23-25, 2022, <https://www.tosca2022.uni-bayreuth.de/en/index.html>

Paulo ESTEIREIRO (member of the organizing committee, chair), *XIII Congresso de Educação Artística*, Secretaria Regional de Educação – Conservatório Escola Profissional das Artes da Madeira, September 7-9, 2022

Paulo ESTEIREIRO (member of the scientific committee), *Laços e afastamentos na música transatlântica* Conference, Núcleo Caravelas – CESEM/FCSH/NOVA, September 30 – October 1, 2022

Paulo ESTEIREIRO (member of the scientific committee), *8th EIMAD – International Meeting of Research in Music Arts and Design*, Instituto Politécnico de Castelo Branco, July 7-9, 2022

Leonardo Vieira FEICHAS, Liu Mann YING, Dora UTERMOHL (members of the organizing committee), *VI Encontro de Cordas Flausino Valle: Ensino Coletivo, Pedagogia e Performance*, Universidade Federal de São João del Rei, Brazil, November 12-15, 2022

Gilberto Vieira GARCIA (member of the scientific committee), *VI Congresso de Interdisciplinaridade do Noroeste Fluminense*, Instituto Federal de Educação, Ciência e Tecnologia, Itaperuna, November 9-11, 2022

Ana Maria LIBERAL, Maria João CASTRO (members of the organizing committee) *Diálogos de Teoria – Ciclo “Música e Género”*, Escola Superior de Música e Artes do Espetáculo, January 12 and 19, 2022

Ana Maria LIBERAL (member of the scientific committee), *XI Encontro Nacional de Investigação em Música ENIM 2022*, DeCA/Aveiro University, SPIM, Aveiro, November 10-12, 2022

Mafalda S. NEJMEDDINE (member of the scientific committee), *11th Meeting of Research in Music*, Portuguese Society for Music Research, Institute of Ethnomusicology – Center for Studies in Music and Dance and University of Aveiro, 2022

Alberto José Vieira PACHECO (member of the scientific committee), *11ª Semana de Integração Acadêmica*, Universidade Federal do Rio de Janeiro, February, 2022

Alberto José Vieira PACHECO (member of the scientific committee), *Intersecções, 4º Simposium do NEGEM*, NEGEM – CESEM/FCSH/NOVA, Lisbon, September, 23-24, 2022

Alberto José Vieira PACHECO (member of the organizing committee), *Laços e afastamentos na música transatlântica* Conference, Núcleo Caravelas – CESEM/FCSH/NOVA, September 30 – October 1, 2022

Rodrigo Teodoro DE PAULA (member of scientific committee), *XXXII Congresso da APPOM* (Universidade Federal do Rio Grande do Norte)

Vanda de SÁ (member of scientific committee), *Post-IP: 6th International Post-Graduate Forum in Studies of Music and Dance*, Universidade de Aveiro, December 1-3, 2022

### 3. Other events [7]

Fernando Costa BARRETO (dir.), *Banda Sinfônica Henrique Marques: temporada artística 20[22] “bandificações modernistas”*, Limeira, Brazil, January-December, 2022

Fernando Costa BARRETO (dir.), *Recital de encerramento do primeiro semestre de 2022*, Dynamus College of Campinas and Zayn Institute, Campinas, Brazil, June 15, 2022

Fernando Costa BARRETO (dir.), *II Semana de Cultura e Arte da FADYC*, Dynamus College of Campinas and Zayn Institute, Campinas, Brazil, October 10-14, 2022

Fernando Costa BARRETO (dir.), *Recital de encerramento do segundo semestre de 2022*, Dynamus College of Campinas and Zayn Institute, Campinas, Brazil, December 13, 2022

Luzia Aurora ROCHA, Gorka Rubiales ZABARTE, “Joint Class on Musical Iconography (Degree Students) – Data Bases and Iberian Cooperation”, FCSH/NOVA, Universidad Salamanca, April 21, 2022

Luzia Aurora ROCHA, Gorka Rubiales ZABARTE, “Joint Meeting – Data Bases and Iberian Cooperation”, CESEM/FCSH/NOVA, Universidad Salamanca, April 22, 2022

Luzia Aurora ROCHA, *Museum’s Joint Seminar: Museu Municipal Carlos Reis, Instituto Politécnico de Tomar, e Lcr.Ipt (Laboratório de Conservação e Restauro do Instituto Politécnico de Tomar)*, CESEM/FCSH/NOVA, Câmara Municipal de Torres Novas, Torres Novas, Portugal, March 25, 2022

### D. Peer-reviewing and consultancy [22]

Maria José ARTIAGA (peer reviewer), *Revista Portuguesa de Educação Musical*

Marco BRESCIA (peer reviewer), *Revista Portuguesa de Musicologia*, ISSN 2183-8410

David CRANMER (peer reviewer), *Laços e afastamentos na música transatlântica* Conference (Núcleo Caravelas/CESEM/FCSH/NOVA, 2022)

David CRANMER (peer reviewer), *XXXII Congresso da Associação Nacional de Pesquisa e Pós-graduação em Música* (ANPPOM, 2022)

David CRANMER (peer reviewer), *Revista OPUS*, issue 28

David CRANMER (peer reviewer), *Limite, Revista de Estudios Portugueses y de la Lusofonia*, issue 22 (Facultad de Filosofia y Letras, Cáceres)

Luísa CYMBRON (musicological advisor), Francisco de Sá Noronha, *Os Noivos* (operetta in 3 acts), Projecto “Descobrir Noronha”, Musicamera – Estúdio de Ópera da ESMAE, Porto, May 8 and 19 / Famalicão, May 13, 2022

Rosana MARRECO BRESCIA (peer reviewer/scientific committee), *Revista Música Hodie*, ISSN 2317-6776

Alberto José Vieira PACHECO (peer reviewer), *Resonancias: Revista de Investigación Musical* (2022), ISSN 0717-3474

Rodrigo Teodoro DE PAULA (peer reviewer), *Anais do Museu Paulista: História e Cultura Material* (Universidade de São Paulo)

Rodrigo Teodoro de PAULA (peer reviewer), *Cuadernos de Historia Moderna* (Universidade Complutense, Madrid)

Rodrigo Teodoro DE PAULA (peer reviewer), *Revista Portuguesa de Musicologia*, ISSN 2183-8410

Luzia Aurora ROCHA (consulting Board – Musical Iconography), *Museu Nacional da Música*, November 22, 2022

Luzia Aurora ROCHA (peer reviewer), *Musica Hodie*, ISSN 1676-3939

Luzia Aurora ROCHA (reviewer), “Iconografia musical na arte portuguesa do tempo de André Soares (1720-1769): as imagens cecilianas e as fontes, modelos e citações de Jean-Antoine Watteau”, *Paisagens Sonoras: o Som, a Música e a Arquitetura nas comemorações de André Soares (1720-1769)*, book (to be published in 2023), July 18-August 6, 2022

Luzia Aurora ROCHA (peer reviewer), *Revista Orfeu – PPGMUS-UDESC*, ISSN 2317-6776

Luzia Aurora ROCHA (Scientific Consultancy – Musicology/Musical Iconography/Organology), *Museu Alberto de Sampaio*

Luzia Aurora ROCHA (Scientific Consultancy – Musicology/Musical Iconography/Organology), *Museu Municipal Carlos Reis*

Luzia Aurora ROCHA (Scientific Consultancy – Musicology/Musical Iconography/Organology), *Casa dos Patudos – Museu de Alpiarça*

Luzia Aurora ROCHA (Scientific Consultancy), “Projecto de Intervenção no Pianoforte Mathias Bostem (II)”, *Museu Municipal Carlos Reis*

Luzia Aurora ROCHA (member of the editorial board), *Ictus Music Journal*, ISSN 1516-2737, e-ISSN 2238-6599

Vanda de SÁ (general editor), *Portuguese Journal of Musicology*, ISSN: 2183-8410

## **E. Advanced training**

### **1. Doctoral dissertations completed [3]**

Fernando Costa BARRETO, *Ópera Demetrio ao “gosto português”*: edição moderna com música de David Perez, texto metastasiano traduzido para o português e inserção de graciosos, PhD dissertation in Music (Universidade de Campinas, 2022)

Paulo CASTAGNA, *Catálogo Crítico e Temático das Possíveis Composições Remanescentes de João de Deus de Castro Lobo (1794-1832)*, Habilitation in History of Music in Brazil dissertation (Universidade Estadual Paulista, 2022), 3 vv.

David CRANMER (supervisor), Thiago Neves de Queiroz, *Linguagens técnicas do oboé*, Doctorate dissertation in Musical Arts (Universidade Nova de Lisboa, 2022)

## **2. Master theses completed [9]**

Luísa CYMBRON (supervisor), Joana de Almeida Júdice Peliz, *As mágicas As três cidras do amor e Vénus: música e fantasmagoria nos teatros portugueses no século XIX*, Master thesis in Historical Musicology (Universidade NOVA de Lisboa, 2022)

Ana Maria LIBERAL (supervisor), Anastacia Postouvgar, *Prelúdios para piano dos compositores ucranianos Levkó Revutsky (1889-1977) e Boris Lyatoshinsky(1895-1968)*, Master thesis in Musical Performance (Escola Superior de Música e Artes do Espetáculo, 2022)

Ana Maria LIBERAL (supervisor), António João dos Santos Fernandes e Malta Gomes, *A influência da música tradicional portuguesa na fantasia para violino e piano Canções do meu país de Augusto Marques Pinto (1838-1888)*, Master thesis in Musical Performance (Escola Superior de Música e Artes do Espetáculo, 2022)

Ana Maria LIBERAL (supervisor), Noelia Hernando Villaverde, *Música ibérica para percusión solista: Estudio comparativo de obras de ocho compositores portugueses y españoles*, Master thesis in Musical Performance (Escola Superior de Música e Artes do Espetáculo, 2022)

Ana Maria LIBERAL (co-supervisor), Diana Soraia Pinto Matos Reis, *O impacto das redes sociais na viralização da indústria musical – o caso do Tik-Tok*, Master thesis in Advisory in Digital Communication (Instituto Superior de Contabilidade e Administração do Porto, 2022)

António Gabriel SALGADO (supervisor), Júlia Anjos Oliveira Araújo, *Edmundo Villani-Cortês: catálogo atualizado das canções*, Master thesis in Musical Performance / Singing (ESMAE/IPP, 2022)

António Gabriel SALGADO (supervisor), Sandra Catarina Neves Morais, *A importância do Movimento na aprendizagem do instrumento*, Master thesis in Musical Pedagogy (ESMAE/IPP, 2022)

António Gabriel SALGADO (supervisor), Rita Cassilda Alonso Duarte, *O Método Stanislavsky como recurso interpretativo para os alunos de canto do ensino secundário*, Master thesis in Musical Pedagogy (ESMAE/IPP, 2022)

António Gabriel SALGADO (supervisor), Pedro Filipe Ferreira Cardoso, *A Música no Bloco Operatório da Ortopedia*, Master thesis in Musical Performance / Singing (ESMAE/IPP, 2022)

## **3. Final report of the doctoral programme completed [1]**

Rodrigo HOFFMANN, *As práticas musicais dos fagotistas no Rio de Janeiro no século XIX*, PhD Dissertation on Historical Musical Sciences (NOVA/FCSH, 2022)

## **5. Participation in academic evaluation committees [28]**

Maria José ARTIAGA (member of the examination board), Helder José Baptista Sá, *O Violino em Portugal na Primeira República: contextos, protagonistas e repertórios*, PhD dissertation in Music (Universidade de Aveiro, 2022)

Maria José ARTIAGA (member of the examination board), Nathane Andrade Ferreira, *Vozes no Liceu: o impacto da disciplina de Canto Coral nos anos de 1940 a 1970*, Master thesis in Musical Sciences (FCSH/NOVA, 2022)

Maria José ARTIAGA, (member of the examination board), Sónia Ariana Pedro Mendes, *Educação Musical no 2º Ciclo: como educar musicalmente?*, Internship report of the Master's Degree in Musical Pedagogy in Basic Education (FCSH/NOVA, 2022)



Marco BRESCIA (member of the evaluation committee), PhD research grant financed by FCT (CESEM/FCSH/NOVA, July, 2022)

David CRANMER (supervisor), Thiago Neves de Queiroz, *Linguagens técnicas do oboé*, Doctorate dissertation in Musical Arts (Universidade Nova de Lisboa, 2022)

David CRANMER (principal external examiner), Fernando Costa Barreto, *A ópera Demétrio ao “gosto português”: edição moderna com música de David Perez, texto metastasiano traduzido para o português e inserção de graciosos*, PhD dissertation in Music (Universidade Estadual de Campinas, 2022)

Luísa CYMBRON (supervisor), Joana de Almeida Júdice Peliz, *As mágicas As trez cidras do amor e Vénus: música e fantasmagoria nos teatros portugueses no século XIX*, Master thesis in Musical Sciences, specialization in Historical Musical Sciences (FCSH/NOVA, 2022)

Luísa CYMBRON (President of Jury), Alejandro Reyes Lucero, *Ema Santos Fonseca e a «Divulgação Musical» (1923-1940): Biografia de um Salão Musical*, Master thesis in Musical Sciences, specialization in Historical Musical Sciences (FCSH/NOVA, 2022)

Luísa CYMBRON (President of Jury), Nathane Andrade Ferreira, “Canto Coral na escola do Estado Novo: Um estudo através da crença da Auto-eficácia”, Master thesis in Musical Sciences, specialization in Historical Musical Sciences (FCSH/NOVA, 2022)

Luísa CYMBRON (President of Jury), Kalee Rose Prendergast, “*CANTARTE HEI, GALICIA, NA LENGUA GALLEGA*”: music, dance and the normalization of the Galician language in Santiago de Compostela, Master thesis in Musical Sciences, specialization in Ethnomusicology (FCSH/NOVA, 2022)

Luísa CYMBRON (President of Jury), Miguel Armando Fortunato Ferreira, *Os críticos da revista A Arte Musical como agentes das transformações sociais na primeira década do século XX Affonso Vargas e Esteves Lisboa*, Master thesis in Musical Sciences, specialization in Historical Musical Sciences (FCSH/NOVA, 2022)

Luísa CYMBRON (President of Jury), João Pedro Costa, *Gostos, sociabilidades e mediações: os espetáculos de ópera no Teatro Nacional de São Carlos e na Fundação Calouste Gulbenkian (2001-2024)*, final work of the Doctorate in Musical Sciences, (FCSH/NOVA, 2022)

Luísa CYMBRON (President of Jury), Darren Nascimento, *História oral da Viola da Terra na ilha de São Jorge, Açores*, Master in Musical Sciences, specialization in Ethnomusicology Internship report (FCSH/NOVA, 2022)

António ESTEIREIRO (member of the examination board), Maria Moura, *Hommage à Frescobaldi de Jean Langlais: uso do canto gregoriano na obra para órgão*, Master in Musical Pedagogy report (Escola Superior de Música de Lisboa, 2022)

António ESTEIREIRO (member of the examination board), Daniel Sousa, *Efeitos do confinamento na motivação para o estudo do instrumento (Órgão)*, Master in Musical Pedagogy report (Escola Superior de Música de Lisboa, 2022)

António ESTEIREIRO (member of the examination board), Jessica Carole REIS, *A relevância do uso de manuais teóricos e práticos na abordagem inicial ao órgão em Portugal*, Master in Musical Pedagogy report (Escola Superior de Música de Lisboa, 2022)

Gilberto Vieira GARCIA (member of the evaluation board), Márcia Araújo Oliveira, *Identidade e consciência histórica: estudo de caso da Escola Municipal Sérgio Buarque de Holanda*, Master thesis in History (PUC-Rio, 2022)

Gilberto Vieira GARCIA (member of the evaluation board), Adriana da Silva Serafim, *Estrofes de História: saberes históricos e históricos saberes na construção do letramento histórico*, Master thesis in History (PUC-Rio, 2022)

Ana Maria LIBERAL (member of the examination board), Daniel Alexandre Proença e Constantino, *Casa dos Brinquedos (L. Cruz), Nove Peças Infantis (F. Benoît) e Fauna em Música (B. Sousa): edição e implementação pedagógica*, Master thesis in Musical Pedagogy (Universidade de Aveiro, 2022)

Rosana MARRECO BRESCIA (member of the evaluation board), Bianca Pereira Alves, *Da Palavra ao Gesto: a gestualidade no Barroco Francês enquanto instrumento de expressão musical*, Master thesis in Music (ESMAE/IPP, 2022)

Alberto José Vieira PACHECO (president of the examination board), Nicholas McNair, PhD recital lecture (FCSH, ESML, 2022)

Alberto José Vieira PACHECO (president of the examination board), Celio Roberto Lima Rentroia, PhD qualification (Universidade Federal do Rio de Janeiro, 2022)

Alberto José Vieira PACHECO (president of the examination board), Leonardo Barbosa Martins de Oliveira, Masters qualification (Universidade Federal do Rio de Janeiro, 2022)

Rodrigo Teodoro de PAULA (principal examiner), Rafael Mendes de Resende, *Transcrição para partitura dos toques dos sinos da Catedral Basílica de Nossa Senhora do Pilar de São João Del-Rei*, Master thesis in Music (Universidade Federal de São João Del-Rei, 2022)

Rodrigo Teodoro de PAULA (principal examiner), Fábio Rafael Vieira Baptista, *A visita de estudo, real ou virtual, como metodologia no ensino das Ciências Musicais aplicada à História da Música em Portugal*, Master thesis in Musical Pedagogy (Universidade do Minho, 2022)

Luzia Aurora ROCHA (selection committee), *Lecturer selection committee at the Universitat Autònoma de Barcelona - tenure-eligible lecturer position in the specialty of Baroque Music*, September, 2022 to present

Luzia Aurora ROCHA (selection committee), *Master Scholarship selection committee Projecto Lanterna Mágica – Estudo, preservação, uso e re-uso em Portugal no século XIX, com a designação (Ref.: PTDC/ART-PER/1702/2021)*, March 15, 2022

Luzia Aurora ROCHA (member of the scientific committee), *III Encontro de Jovens Investigadores em Estudos do Património e Território – 3rd Meeting of Young Researchers on Heritage and Territory Studies*, Lab2-PT, IN2PAST, Universidade do Minho – Escola de Arquitectura, Arte e Design, June 28 – December 30, 2022

## **7. Short-term specialized seminars [13]**

Fernando Costa BARRETO, *Coral III*, Faculdade Dynamus Bachelor in Music program – FADYC (15 hours course), Campinas, February-June, 2022

Fernando Costa BARRETO, *Harmonia I*, Faculdade Dynamus Bachelor in Music program – FADYC (15 hours course), Campinas, February-June, 2022

Fernando Costa BARRETO, *História da Música Brasileira, Faculdade Dynamus Bachelor in Music program – FADYC (30 hours course)*, Campinas, February-June, 2022

Fernando Costa BARRETO, *Prática Instrumental I, Faculdade Dynamus Bachelor in Music program – FADYC (15 hours course)*, Campinas, February-June, 2022

Fernando Costa BARRETO, *Prática como Componente Curricular III: Prática Instrumental, Faculdade Dynamus Bachelor in Music program – FADYC (30 hours course)*, Campinas, February-June, 2022

Fernando Costa BARRETO, *Instrumento pedagógico: flauta-doce*, Instituto Zayn de Educação à distância, Piracema, December, 2022

Fernando Costa BARRETO (dir.), *Instrumento pedagógico: piano*, Instituto Zayn de Educação à distância, Piracema, December, 2022

David CRANMER, *Workshops Iniciação à musicologia and Contextos luso-brasileiros*, Festival de Música de Penedo, Brazil, 2022

Rodrigo Teodoro de PAULA (invited professor), *Avaliação e Concepção de Materiais Didáticos*, Master in Music, Universidade do Minho, first semester 2022/2023

Rodrigo Teodoro de PAULA (invited professor), *Organologia*, Master in Music, Universidade de Évora, second semester 2021/2022

Rodrigo Teodoro de PAULA (invited professor), *Metodologia de Execução de Projeto* Master in Music, Universidade de Évora, second semester 2021/2022

Luzia Aurora ROCHA (invited professor), *Post-Graduation / Museology*. “Musical Iconography and Museology”, Universidade Autónoma de Lisboa, January 2 – July 30, 2022

Luzia Aurora ROCHA (professor), *Iconografia Musical / Option*, Departamento de Ciências Musicais – FCSH / NOVA, January 2 – July 30, 2022

## 8. Other research supervision (including postdoctoral research) [6]

David CRANMER, Teresinha Prada, *“Irmão Violão”: distinções e aproximações da Guitarra Clássica em Portugal e Brasil – Segunda Etapa*, Postdoctoral research (Universidade Federal de Mato Grosso, 2022, onwards)

David CRANMER. Javier Gándara Feijóo, *O teatro musical entre Galicia e Portugal*, Doctoral research – fieldwork (Universidad de Santiago de Compostela, May-July, 2022)

Luzia Aurora ROCHA (supervisor), Camilo Alberto Jiménez Vera, *Los Ministriles em el Altiplano Cundiboyacense y em la Catedral de Bogotá: la práctica musical a través del arte neogranadino entre los siglos XVI al XVIII*, PhD dissertation in Music (Universidad Nacional Autónoma de México, 2022)

Luzia Aurora ROCHA (supervisor), Cláudia Sofia Pinto Sousa, *Tecendo Música – iconografia musical e transferência cultural na tapeçaria portuguesa e em Portugal do Renascimento à contemporaneidade*, PhD dissertation in Musical Sciences (FCSH/NOVA, 2022)

Luzia Aurora ROCHA (supervisor), Sofia Beatriz Ferreira da Silva, *Cantando a Revolução: O Papel das Canções e da Ópera na Disseminação do Comunismo na China de Mao Zedong*, PhD dissertation in Artistic Studies / Art and Mediation (FCSH/NOVA, 2022)

Luzia Aurora ROCHA (supervisor trainership), Pilar Lorente Corisco, *Musical Iconography and Databases* (CESEM/FCSH/NOVA, 2022)

## **F. Submissions for funding**

### **1. Projects [10]**

Marco BRESCIA (co-PI), *Music in concertato style from the ancient Royal Monastery of São Bento da Avé-Maria in Oporto (1764-1834)*, PTDC 2022.01889, recommended for funding

Luísa CYMBRON, *Vianna da Motta Digital Library*, CESEM and Biblioteca Nacional de Portugal, MUSICAIRE – An innovative recovery for Europe, not recommended for funding

Isabel Novais GONÇALVES (author), Catarina MOURÃO (director), Project *Assombrados pela música*, documentary series in 12 episodes. Project with financial support granted for one year in by ICA (Instituto de Cinema e Audiovisuais): Programa de Apoio ao Audiovisual e Multimédia – Subprograma de Apoio à Escrita e ao Desenvolvimento de Obras Audiovisuais e Multimédia, 29 July, 2022

Rosana MARRECO BRESCIA (PI), *Music in concertato style from the ancient Royal Monastery of São Bento da Avé-Maria in Oporto (1764-1834)*, PTDC 2022.01889, recommended for funding

Rosana MARRECO BRESCIA (scientific committee), *Catálogo online dos fundos pertencentes ao Arquivo Musical do Museu Biblioteca da Fundação Casa de Bragança* (CESEM / FCB)

Mafalda NEJMEDDINE (responsible investigator), Project *Portuguese Sonatas of the 18th and 19th centuries (discographic edition)*, CESEM/IN2PAST – Universidade de Évora 2022, recommended for funding

Mafalda NEJMEDDINE (responsible investigator), Project *Score Edition: Portuguese Sonatas of the 18th and 19th centuries*, CESEM/IN2PAST – Universidade de Évora 2022, recommended for funding

Mafalda NEJMEDDINE (Responsible Investigator), Project *Score Edition: Keyboard Sonatas by Pedro António Avondano*, CESEM/IN2PAST – Universidade de Évora 2022, recommended for funding

Rodrigo Teodoro DE PAULA, *Catálogo online dos fundos pertencentes ao Arquivo Musical do Museu Biblioteca da Fundação Casa de Bragança* (CESEM / FCB), Vila Viçosa, September – December, 2022

Luzia Aurora ROCHA (researcher), *Lanterna Mágica – Estudo, preservação, uso e re-uso em Portugal no século XIX*, FCT Financed Project PTDC/ART-PER/1702/2021, Universidade NOVA de Lisboa (CESEM/FCSH, FCT), Universidad de Salamanca, Universidade de Coimbra, January 1, 2022 to present

### **2. Grants [1]**

Fernando Costa BARRETO (dir.), *Baile do vovô: música dançante para a melhor idade*, social project promoted by public call notice n 07/2022 “Destaque em Música”, carried by the Limeira municipality, through the culture department, with the appeal of federal law Aldir Blanc, 1-month, December, 2022

## G. Outreach activities (including community service) [19]

Catarina BRAGA (teacher) *Projecto Novos alunos d@ Guilherme Cossoul*, Programa Práticas Artísticas para a Inclusão Social II da Fundação Calouste Gulbenkian, September 2016 (onwards)

Catarina BRAGA (coordinator, teacher), *Projecto Filarmónica Enarmonia*, Programa Práticas Artísticas para a Inclusão Social III da Fundação Calouste Gulbenkian, January 2019 (onwards)

Catarina BRAGA (coordinator of Musical Activities, teacher), *Projecto Toca a incluir*, Programa BipZip, Associação Mão Guia – Sociedade de Instrução Guilherme Cossoul, 2022

Catarina BRAGA (coordinator, teacher), *Projecto PlusBand*, Academia de Música de Almada, September 2022

Catarina BRAGA (singer, soprano), Manuel Faria Ensemble, rehearsals and concerts, from 2016 to present

David CRANMER (curator), “Recordações de Camille-Saëns: músico e homem (1835-1921)”, exhibition, Museu Nacional da Música, Lisbon, December 16, 2021 – April 18, 2022

António ESTEIREIRO, Musical Director of the Church Music and concert activities in Paróquia de Santa Maria de Belém, Lisbon, Mosteiro dos Jerónimos

Isabel Novais GONÇALVES, Sílvia SEQUEIRA, *O mistério da partitura-mistério* (1h), music workshop for families, Lisbon, Biblioteca Nacional de Portugal, April 1-2, 2022

João JANEIRO (org.), *III Iberian Harpsichord Meeting MAAC – Oeiras*, Santiago Pereira Masterclasses, Oeiras, Capela da Misericórdia, January 21-23, 2022

João JANEIRO (direction), *ESART Harpsichord Concert*, Sangue Novo, Veias Antigas concert cycle, Tarouca, Mosteiro de São João, August 6, 2022

João JANEIRO (artistic director), *XV West Coast – Festival Música Antiga de Oeiras*, October – December, 2022

Marcos MAGALHÃES, Jean-François MADEUF, Trumpet Masterclass with Jean-François Madeuf (including visit of the Charamela Real collection), Lisbon, Museu Nacional dos Coches, October 19-21, 2022

Rodrigo Teodoro de PAULA, presentation of the book *Sonoridades Eborenses* (CESEM-CIDEHUS / Universidade de Évora, CHAM / Nova de Lisboa), Museu do Artesanato e do Design, Évora, June 9, 2022

Rodrigo Teodoro de PAULA, presentation of the book *Paisagens e Património. O som, a Música e a Arquitetura* (CEHUM / Universidade do Minho, Câmara Municipal de Braga), Biblioteca Pública de Braga, Braga, September 28, 2022

Rodrigo Teodoro de PAULA (coordinator), *Projeto de Restauração do Carrilhão da Igreja de Santo Antão* (Évora), PASEV (CESEM-CIDEHUS/UE), Fundação de Sinos de Braga Serafim da Silva Jerónimo e Filhos, Direção Regional de Cultura do Alentejo - DRCA, Fundação Eugénio de Almeida / Arquidiocese de Évora, Câmara Municipal de Évora, Tagus-Atlanticus Associação Cultural

Luzia Aurora ROCHA (coordination), *Coordenadora do Grupo de Estudos “Iconografia musical em Ibero-América e suas conexões ultramarinas”*, ARLAC – International Musicological Society- IMS, January 1, 2022 to present

António SALGADO, Member of the Artistic Council of European Opera Academy

António SALGADO, Professor Collaborator of the Research Project EOALAB\_EOA, Kee Action 2, ERASMUS + European Opera Academy, competence center for shared education in opera training  
Member of the Artistic Council of the European Opera Academy

António SALGADO, Research Project Opera Out of Opera 2 (OOO2) co-funded by the Creative Europe programme of the European Commission. Conservatorio di Musica Santa Cecilia, Roma (coordinator partner), Universitat Mozarteum Salzburg, Kunsthogskolen I Oslo Khio, Wallmuse, Nova Opera e a Stockholm University of the Arts, IPP/ESMAE, AEC – Association Européenne des Conservatoires (Belgium),

<https://aec-music.eu/project/opera-out-of-opera-2-2022-2025-creative-europe-cooperation-project/>

## H. Professional artistic activity

### 1. Artistic production/composition of music [8]

Fernando Costa BARRETO, Ângelo José FERNANDES, *Concerto de Natal: Encerramento OSU 40 anos, em homenagem ao professor Angelo José Fernandes, com participação do Coro Contemporâneo de Campinas e solistas*, choral arrangements by Ângelo José Fernandes and orchestral arrangements by Fernando Costa Barreto, Mogi-Mirim, Brazil, Igreja de São José, December 15, Campinas, FMC-UNICAMP Auditorium, December 16, 2022

Fernando Costa BARRETO, Ângelo José FERNANDES, *Concerto Natalino, com a Orquestra Sinfônica da Universidade Federal da Paraíba e Coro de Câmara de Campina Grande*, choral arrangements by Angelo José Fernandes and orchestral arrangements by Fernando Costa Barreto, Campina Grande, Brazil, December 16, 2022

Fernando Costa BARRETO, Ângelo José FERNANDES, *Um Natal para Carmem, com a Orquestra Sinfônica Municipal de Campinas*, choral arrangements by Angelo José Fernandes and orchestral arrangements by Fernando Costa Barreto, Campinas, Taquaral Park Acoustic Stage, December 17, 2022

David CRANMER (artistic director/general coordinator), *O Entremez da Peregrina*, soloists and orchestra, Luís MANDACARU (director), Ricardo PEREIRA (stage director), Lisbon, Faculdade de Letras, April 29, 2022

António ESTEIREIRO (artistic supervision), Organ class of the Escola Superior de Música de Lisboa, *Olivier Messiaen, Organ Works*, Algés (Linda-a-Velha), Igreja de Nossa Senhora do Cabo, January 30, 2022

António ESTEIREIRO (artistic supervision), Organ class of the Escola Superior de Música de Lisboa, *Olivier Messiaen, Organ Works*, Fátima, Basílica de Nossa Senhora do Rosário de Fátima, March 12, 2022

Rosana MARRECO ORSINI BRESCIA (stage director), *Opera Noite de São João*, music by Elias Alvares Lobo, libretto by José de Alencar, Tatuí, Brazil, Teatro Procópio Ferreira, December 6-7, 2022

António SALGADO (artistic direction and production), *Os Noivos* – opereta de Francisco de Sá Noronha, ESMAE, Co-production with *MUSICAMERA-produções*, Porto, Teatro Helena Sá e Costa, May 8, Vila Nova de Famalicão, Casa das Artes, May 13, Porto, Coliseu do Porto, May 19, 2022

## 2. Concerts and recitals [62]

Marco BRESCIA (soloist pianist), *Camille Saint-Saëns: Une nuit à Lisbonne*, recital in the frame of the temporary exhibition “Recordações de Camille Saint-Saëns (1835-1921): Músico e Homem”, Lisbon, National Museum of Music, January 31, 2022

Marco BRESCIA (soloist organist, historic organ Lorenzo de Arrazola, 1765), *Organ recital*, Urdaibaiko Organoak, Axpe Busturia, Spain, Iglesia de Santa María, July 26, 2022

Marco BRESCIA (soloist organist, historic organ Cesare Romani, late 16th century), *L'organo rinascimentale in Europa meridionale, XLVIII Maggio Organistico Amerino – Festival Internazionale d'Organo e di Musica Antica*, Amelia (TR), Italy, Chiesa di San Magno, July 31, 2022

Marco BRESCIA (soloist organist, historic organ Rieger op.1788, 1912), *Organ recital*, *Międzynarodowy Festiwal Muzyki Organowej i Kameralnej Giewartów*, Giewartow, Poland, September 18, 2022

Marco BRESCIA (historic organ Alberto de la Peña, 1784), Rosana ORSINI (soloist soprano), Veronica FEBBI (baroque harp), Favola d'Argo, *MONIALIBUS EST NECESSARIA MUSICA: música de las beneditinas de Oporto en los siglos XVIII y XIX, Espazos Sonoros*, Santiago de Compostela, Spain, Monasterio de San Pelayo de Antealtares, September 25, 2022

Marco BRESCIA (soloist organist, historic organ Bartolomé Sánchez / Mariano García, 1745 / 1828), *Organ recital, XL Jornadas Internacionales de Órgano de Zaragoza*, Ricla, Spain, Iglesia de Nuestra Señora de la Asunción, September 30, 2022

Marco BRESCIA (soloist organist, historic organ Pascual de Mallén, 1488), *Organ recital, XL Jornadas Internacionales de Órgano de Zaragoza*, Daroca, Spain, Basílica de los Sagrados Corporales, October 1, 2022

Marco BRESCIA (soloist organist, historic organ Manuel Sá Couto, c. 1817), *Organ recital, Sons no Património*, Trofa, Portugal, Igreja de Santiago de Bougado, October 22, 2022

Marco BRESCIA (positive organ Späth, 1981), Rosana ORSINI (soloist soprano), Veronica FEBBI (baroque harp), Favola d'Argo, *MONIALIBUS EST NECESSARIA MUSICA: música das beneditinas do Porto nos séculos XVIII e XIX, VIII Festival Internacional de Órgão de Vila Nova de Famalicão e Santo Tirso*, Santo Tirso, Portugal, Igreja Matriz de Monte Córdova, October 30, 2022

Marco BRESCIA (organ Saint-Martin, 1982), Rosana ORSINI (soloist soprano), *Sancta et Immaculata Virginitas, 6<sup>e</sup> Festival Orgue en Jeux – La Côte*, Vich, Switzerland, Église de Vich, November 6, 2022

Fernando Costa BARRETO (dir.), Banda Sinfônica Henrique Marques, *Retreta dominical*, Limeira, Brazil, Praça Toledo Barros, each 15 days from from January to December, 2022

Fernando Costa BARRETO (dir.) Rafael FERREIRA (soloist), Banda Sinfônica Henrique Marques, *Ibira Guira Recê, concerto para saxofone de Edmundo Villane-Cortês: concerto de lançamento da temporada 20[22] Bandificações modernistas*, Limeira, Brazil, Igreja de Nossa Senhora da Boa Morte e Assunção, March 27, 2022

Fernando Costa BARRETO (dir.), Jonathas CORDEIRO (soloist), Banda Sinfônica Henrique Marques, *Metamorfoses Beethovenianas: 1<sup>o</sup> concerto da temporada 20[22] Bandificações modernistas*, Limeira, Brazil, Teatro Vitória, April 22, 2022

Fernando Costa BARRETO (dir.), Dayvison COSTA (soloist), Marco Almeida JÚNIOR (soloist), Banda Sinfônica Henrique Marques, *Máquina do tempo: 2º concerto da temporada 20[22] Bandificações modernistas*, Limeira, Brazil, Teatro Vitória, May 20, 2022

Fernando Costa BARRETO (dir.), Simey FERREIRA (soloist), Banda Sinfônica Henrique Marques, *América “Wes Side Story”: 3º concerto da temporada 20[22] Bandificações modernistas*, Limeira, Brazil, Teatro Vitória, May 24, 2022

Fernando Costa BARRETO (dir.), Banda Sinfônica Henrique Marques, *Retreta dominical 22: em celebração aos 162 anos de fundação da Corporação Musical Henrique Marques, com estreia da Marcha Militar “Aderley Negrucci”, composição de Mario Tintori (1911-2006) e orquestração de Fernando Barreto*, Limeira, Brazil, Praça Toledo Barros, November 6, 2022

Fernando Costa BARRETO (dir.), Daniela ALONSO (dir.), Banda Sinfônica Henrique Marques, Studio de Dança Daniela Alonso, *Balé “O Quebra-Nozes” de Peter Ilitch Tchaikovsky: 4º concerto da temporada 20[22] Bandificações modernistas*, Limeira, Brazil, Teatro Vitória, December 1-2, 2022

Fernando Costa BARRETO (dir.), Banda Sinfônica Henrique Marques, *Excertos do balé “O Quebra-Nozes” de Peter Ilitch Tchaikovsky: concerto de encerramento da temporada 20[22] Bandificações modernistas*, Limeira, Brazil, Parque-Cidade, December 9, 2022

David CRANMER, Alejandro REYES LUCERO, Concert *Saint-Saëns e amigos* (music for piano duet by Camille Saint-Saëns, Pauline Viardot, Paul Steck and Gabriel Fauré), Lisbon, Museu Nacional da Música, March 18, 2022; Estoril, St. Paul’s Church, April 4, 2022

David CRANMER, Alejandro REYES LUCERO, participation in concert at conference “Laços e afastamentos na música transatlântica”, Lisbon, Museu Nacional da Música, September 30, 2022

António ESTEIREIRO, *Organ recital, X Ciclo de Concertos de Órgão do Mosteiro dos Jerónimos*, Lisbon, October 2, 2022

Leonardo Vieira FEICHAS, *Do tambor ao batuque de viola: sutilezas e possibilidades interpretativas/perforMáticas na obra de Flausino Valle (1894-1954)*, Campinas, Brazil, Universidade Estadual de Campinas, July 1, 2022

Leonardo Vieira FEICHAS (violin), Marcelo BRUM (piano), Violin and piano recital in the frame of the 32<sup>th</sup> ANPPOM Congress (works by Flausino Vale and Luciano Gallet), Natal, Brazil, Universidade Federal do Rio Grande do Norte, October 21, 2022, <https://www.youtube.com/watch?v=t1Oc7k4eGBk>

Leonardo Vieira FEICHAS (violin), Letícia Porto Ribeiro (cello), Marcelo Brum (piano), *Trio Rio Branco recital* (works by Lorenzo Fernández, Luciano Gallet and Flausino Valle), Rio Branco, Brazil, Serviço Social do Comércio (SESC), UFAC Auditorium, September 23, 2022

João JANEIRO (harpsichord and dir.), Concerto Ibérico, Baroque Orchestra Artistic Residence, Idanha-a-Nova, Centro Cultural Raiano, January 27-31, 2022

João JANEIRO (harpsichord and dir.), Concerto Ibérico Baroque Orchestra Artistic Residence, *CD Pereira da Costa Concerti Grossi recording sessions*, Castelo de Vide, Igreja de São Francisco, February 1-5, 2022

João JANEIRO (harpsichord and dir.), Flores de Música & Stradivaria Baroque Ensembles, *Francisco António de Almeida F Major Mass for soloists, choir and orchestra, Saison Croisée France-Portugal residence & concerts*, Castelo Branco, Sé Concatedral, April 7-10, Oeiras, April 11-12, 2022



João JANEIRO (harpsichord and dir.), Concerto Ibérico Baroque Orchestra Artistic Residence, Idanha-a-Nova, Monsanto, May 11-14, 2022

João JANEIRO (harpsichord and dir.), Concerto Ibérico Baroque Orchestra Artistic Residence, *Bach Caleidoscópio, Festival de Órgão de Braga*, May, 15, 2022

João JANEIRO (harpsichord), Ensemble Du Tage à la Seine, *Programme de L'Ascension*, Vaux-sur-Seine, France, Pavillon du Conte d'Artois, May 27-28, 2022

João JANEIRO (harpsichord), Filipa OLIVEIRA (recorder), *Sonatas Bach –Program II, Festival de Música Antiga Torres Vedras*, Torres Vedras, Igreja da Cumieira, June 10, 2022

João JANEIRO (organ and harpsichord), Michele Tomás (soprano), Consort Flautas Academia Portimão, *A Voz e a Dança*, Igreja Matriz de Portimão, July 1, 2022

João JANEIRO (soloist, harpsichord), *J. S. Bach Goldberg Variations*, Lagos, Auditório do Conservatório de Lagos, July 19, 2022

João JANEIRO (harpsichord), Cologne Chamber Orchestra, Vivaldi Four Seasons, *Marvão Music Festival Valencia d'Alcântara*, July 27-28, 2022

João JANEIRO (harpsichord and dir.), Flores de Música & Stradivaria Baroque Ensembles & Aria Voce chamber choir, *Francisco António de Almeida F Major Mass for soloists, choir and orchestra, Saison Croisée France-Portugal residence & concerts*, Montigny-Nantes, France, October 8, 2022

João JANEIRO (harpsichord), Filipa OLIVEIRA (recorder), *Sonatas Bach – Program II, Festival de Música Antiga In-Music*, Convento de Mafra, October 22, 2022

João JANEIRO (harpsichord), Ensemble Archipelago, *Aldrovandini Sonatas, XV West Coast – Festival Música Antiga de Oeiras*, Oeiras, Capela da Misericórdia, November 12, 2022

João JANEIRO (harpsichord), Jörg Fiedler (Flute), *Rodil Flute Sonatas, XV West Coast – Festival Música Antiga de Oeiras*, Oeiras, Capela da Misericórdia, November 18, 2022

João JANEIRO (harpsichord and direction), Concerto Ibérico Baroque Orchestra & Choir, *Oratorio The Messiah, XV West Coast – Festival Música Antiga de Oeiras*, Igreja Matriz de Oeiras, December 17, 2022

Marcos MAGALHÃES (dir.), Os Músicos do Tejo, *“A Paz na Europa” – Bomtempo e contemporâneos*, Paço de Arcos, December 3, 2022

Marcos MAGALHÃES (dir.), Os Músicos do Tejo, *Concerto com o grande Mestre do Trompete Natural Jean François Madeuf*, Lisbon, October 22, 2022

Marcos MAGALHÃES (dir.), Os Músicos do Tejo, *Os Músicos do Tejo convidam Shashank Subramanian*, Almada, June 11, 2022

Rosana MARRECO ORSINI BRESCIA (soprano soloist), José Manuel DAPENA (Guitar), *Crux Fideles*, Santiago de Compostela, Spain, Iglesia de San Martín Pinario, March 15, 2022

Rosana MARRECO ORSINI BRESCIA (soprano soloist), José Manuel DAPENA (Guitar), *Crux Fideles*, Madrid, Spain, Centro Cultural de Conde Duque, March 16, 2022

Rosana MARRECO ORSINI BRESCIA (soprano soloist), José Manuel DAPENA (Guitar), *Stabat Mater by Luigi Boccherini*, Ourense, Spain, Monasterio de Parada de Sil, September 24, 2022

Rosana MARRECO ORSINI BRESCIA (soprano soloist), AMERICANTIGA ENSEMBLE, *D. Pedro e a Música no “Grito do Ipiranga”, Música em São Roque*, Lisbon, Igreja de São Roque, October 21, 2022

Mafalda NEJMEDDINE, *Domenico Scarlatti: Sonatas, Uma visão universal e progressista da história – A actualidade da obra de José Saramago* Conference, Lisbon, Camões High School Auditorium, October 22, 2022

Mafalda NEJMEDDINE, Vasco Pearce de AZEVEDO (dir.), Alexandra BERNARDO, Armando POSSANTE, Marco PEREIRA, Orquestra Sinfonietta de Lisboa, *Música na palavra de Saramago*, Amora – Seixal, Festa do Avante, September 2, 2022

Pedro Miguel NUNES (artistic director and soloist), Ensemble Vox Angelis, *Sacrum Praeseptum* – Christmas concerts performed in several cities in Portugal (Lisbon, Cascais, Aveiro, Coruche, Amadora, Seia, Almada, Loulé, Alcácer do Sal, Guarda) and France (Bordeaux, Strasbourg, Avignon), November 26 to December 23, 2022

Pedro Miguel NUNES (artistic director and soloist), Ensemble Vox Angelis, *The Great Musicals – Phantom of the Opera, Miss Saigon, Cats, West Side Story, ecc*, Penafiel, Largo da Ajuda, September 9, 2022

Pedro Miguel NUNES (artistic director and soloist), Ensemble Vox Angelis, *Canções e Duetos de Amoras dos Clássicos do Cinema*, Penaguião, Auditório Municipal de Santa Marta de Penaguião, June 5, 2022

Pedro Miguel NUNES (artistic director and soloist), Ensemble Vox Angelis, *Sacred music concert* (works by Pergolesi, Vivaldi, Albinoni, Caccini, ecc.), Lousã, Igreja Matriz de Serpins, May 21, Igreja Matriz de Vila Nova de Poiares, May 14, Igreja de Nossa Senhora de Fátima de Almancil, April 8, Igreja Matriz de Miranda do Corvo, March 13, 2022

Alberto José Vieira PACHECO (tenor), Dana RADU (piano), *Recital, Laços e afastamentos na música transatlântica, no Bicentenário da Independência do Brasil* International Congress, Lisbon, Museu da Música, September 30, 2022

Alberto José Vieira PACHECO (tenor), Silas BARBOSA (piano), concert for the release of the CD *Peccato*, Visconde do Rio Branco, Brazil, Conservatório Estadual de Música Professor Theodolindo José Soares, May 25, 2022

Alberto José Vieira PACHECO (tenor), Andrea Luísa TEIXEIRA (piano), concert for the release of the CD *Recitativos de salão*, Brasília, Brazil, Music Department Auditorium, August 4, 2022

Alberto José Vieira PACHECO (tenor), Andrea Luísa TEIXEIRA (piano), Silas BARBOSA (piano), Concert for the release of the CDs *Peccato* and *Recitativos de salão*, Rio de Janeiro, Brazil, Salão Nobre do Museu da Justiça, July 1, 2022

Artur PEREIRA, *Piano recital* (works by Beethoven and Luiz Costa), Teatro de Lamego and Conservatório de Música de Vila do Conde, March 2022

Artur PEREIRA *Piano recital* (works by Beethoven and Luiz Costa), Toronto, Canada, Music Niagara Festival, July 2022

António SALGADO (soloist baritone), *Recital*, Encontro Solidão Solidária, with Portuguese and Brazilian authors and composers from the 20th and 21st centuries, Camaçari, Brazil, November 16, 2022

Daniel SANCHES (piano), *Recital in Celebration of the Bicentennial of the Independence of Brazil*, Washington D. C., United States, Embassy of Brazil and Catholic University of America – Ward Recital Hall, September 17 and 19, 2022

Daniel SANCHES (piano), *Programa Sala de Concerto*, Rio de Janeiro, Brazil, Rádio MEC, November 20, 2022

Daniel SANCHES (piano), Loren VANDAL (soprano), *Tribute to Bidú Sayão*, Rio de Janeiro, Brazil, Chez Evânio, November 20, 2022

### 3. Multimedia (including CDs) [5]

Gilberto Vieira GARCIA (composer and guitarist), Pedro CANTALICE (cavaquinho player), *Perfume de Felina*, video clip, Associação Xarabanda, Conservatório: Escola de Artes da Madeira, September 28, 2022, <https://www.youtube.com/watch?v=p7UIR4kX9qw>

Rosana MARRECO ORSINI BRESCIA (stage director), *Opera Noite de São João*, Elias Alvares Lobo / José de Alencar, Tatuí, Brazil, Teatro Procópio Ferreira, December 6-7, 2022, <https://www.youtube.com/watch?v=pmqfrDxzlec>

Alberto José Vieira PACHECO (tenor, producer), Silas BARBOSA (piano, producer), *Peccato: melodias do Romantismo brasileiro*, CD (Tratore, 2022), <https://open.spotify.com/album/4nBBT4vKV8xJV5QZ8XBLKZ>

Artur PEREIRA (piano), *Luiz Costa: Poemas do Monte*, CD (SC004, 2022)

António SALGADO (artistic direction and production), *Os Noivos* – opereta by Francisco de Sá Noronha, ESMAEM co-production with *MUSICAMERA-produções*, Porto, Teatro Helena Sá e Costa, May 8, 2022, [https://www.youtube.com/watch?v=Cioua8XA\\_hI&ab\\_channel=ESMAEP.Porto](https://www.youtube.com/watch?v=Cioua8XA_hI&ab_channel=ESMAEP.Porto)

### 4. Courses and masterclasses [13]

António ESTEIREIRO, Organ Masterclass, Escola Diocesana de Música Sacra de Lisboa (workshop for non-professional organists), Algés (Linda-a-Velha), Igreja de Nossa Senhora do Cabo, April 30, 2022

Leonardo Vieira FEICHAS, “Ciclo Artístico-Reflexivo de Dupla Checagem: uma ferramenta de investigação artística”, Universidade Federal de Minas Gerais, Belo Horizonte, Brazil, October 16, 2022, <https://musica.ufmg.br/index.php/2022/11/11/masterclass-leonardo-vieira-feichas/>

Gilberto Vieira GARCIA (professor), Pedro CANTALICE (professor), Masterclass “Rimos brasileiros para cavaquinho e violão”, Associação Xarabanda, Conservatório: Escola de Artes da Madeira, Funchal, July 16-18, 2022

João JANEIRO, *Harpsichord Masterclass*, Orfeão de Leiria, March 12-13, 2022

João JANEIRO, *Harpsichord Open Day*, Castelo Branco, ESART – Escola Superior de Artes Aplicadas, March 26, 2022

João JANEIRO, *Harpsichord Masterclass*, Conservatório de Música de Lagos, July 18-23, 2022

João JANEIRO, *XII CIMA – Corsi Internazionali di Musica Antica Brochure ‘La Voce Umana’*, Pesaro, Italy, Aug 22-27, 2022

António SALGADO, *Workshop de Voz/Canto RIACSS*, Camaçari, Brazil, November 10-16, 2022

António SALGADO, *Singing Masterclas*, Festival da Póvoa do Varzim, July 20-22, 2022,  
<https://www.fimpv.pt/pt/programa/masterclasses>

António SALGADO, *Masterclass*, Círculo Cultural da Bairrada, April 25, 2022

Lígia Soares SILVA, *Violin Masterclass – Técnicas de estudo e aperfeiçoamento do vibrato*, Vila Franca de Xira, Conservatório Regional Silva Marques, February 26, 2022

Lígia Soares SILVA, *Violin Masterclass*, Academia de Música de Almada, March 12 and 19, 2022

Lígia Soares SILVA, *XXI Cursos'22 Aperfeiçoamento Musical, Violin Masterclass*, Academia de Música de Paços de Brandão, May 14-15, 2022

**Research Group:** Contemporary Music

**Coordinator:** Ivan Moody

**Co-coordinator:** Carlos Caires

### **Objectives**

The diversity of theoretical and practical backgrounds and areas of music research present in this group, which operates in the context of a broad definition of “contemporary”, contributed once more to the development of activities in which music practices are supported by theoretical research and vice-versa. Performance activities and physical presence in international meetings have returned since the devastating impact of the global pandemic, even though in the case of the former the levels are universally acknowledged to be somewhat lower, due in part also to diminished funding levels. Nevertheless, the number of concerts and other live presentations continues to increase. Virtual presence at scientific conferences has also continued to be a normal and expectable part of academic life, and many conferences have made strenuous efforts to continue with a mixed live/virtual model of presentation.

Regarding the group's activities in 2022, the main objectives included: a) continuing discussion of contemporary music practice from a theoretical point of view, including electroacoustic music, questions of contemporary music heritage, issues and methodologies of contemporary music analysis, music composition and performance as scientific research (these latter essential for the Group’s research dynamic); b) the development of activities and methodologies concerning the preservation of the legacy of 20<sup>th</sup>-century composers; c) participation in important international and national symposia, as well as partnerships with international institutions; d) publication of research results in national and international journals with peer-review, as well as books and book chapters; e) organization of national and international conferences, seminars, conferences and other meetings; f) significant activity in the field of musical composition, experimental music production, sound analysis studies, music and sound installations, as well as other kinds of musical participation in a large number of concerts.

The Group's output over the course of the year included musical composition and performance and experimental music production, as well as theoretical writing on aesthetics, empirical and historical musicology, musical analysis, contemporary music heritage preservation and other areas of music. As regards the digitization and preservation of contemporary music heritage collections and the study of archives of Portuguese composers and ensembles, activity continues to increase. In this context, the continued training in techniques of preservation undertaken by Filipa MAGALHÃES has been especially important.

The Erasmus+ European project, Itinerant Musical Composition Classes to develop and enhance artistic skills (IMCC), continued its activities in 2022 and was brought to a successful conclusion. The results may be seen at the following link: <https://cipen.univ-eiffel.fr/the-project/>.

Two initiatives were promoted with the aim of bringing the Group's work to wider attention and to promoting discussion within it. The first is the construction of a new website for the Group, under the supervision of Prof. Dr Carlos CAIRES and other members of the ESML satellite of CESEM, which feature texts, videos and scores and was expected to be officially launched in the early part of 2022 (see <https://gimc-cesem.fcsh.unl.pt/>); and the second is the series of online symposia and other discussions organized by Dr Rita TORRES and which featured presentations by members of the Group with the aim of stimulating interdisciplinary discussion within the Group itself and of presenting its work to a wider audience. It is expected that this project will continue into 2023.

### **Main Achievements**

Over the course of 2022, many artistic and scientific activities were undertaken in the multidisciplinary musical areas covered by the GIMC. Organization of national and international events continues at a somewhat reduced level, but a considerable level of participation in national and international conferences took place, both virtual and in person.

A number of major publications by both senior researchers and Ph.D. students appeared in international books and peer-reviewed journals (see Group Achievements). A considerable number of papers,

lectures and seminar presentations were given, both in Portugal and abroad, generally in person and in some cases by means of a video link. A significant number of new musical works were composed, and musical performances have increased greatly in number, including performances of works from pre-existing repertoire. The scientific and artistic activity of group members during the year was noteworthy (see Group Achievements). Such activities continue to stimulate the interest of students and young researchers from various fields of contemporary music and sound art in Portugal and from abroad, who regularly approach the group to improve their knowledge of contemporary music or develop research activities and collaborations.

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As far as scientific and academic publications are concerned, these totalled ninety-three (93). This output includes ten (10) articles in international peer-reviewed journals: by Filipa MAGALHÃES, Fernando MAGRE, Ivan MOODY, Guilherme PAOLIELLO, Maria Inês PIRES, Monika STREITOVÁ and Ana TELLES, one (1) article in a national peer-reviewed journal by Isabel PIRES, five (5) editions of journal issues, thematic dossiers or proceedings by Filipa MAGALHÃES, Fernando MAGRE, Ivan MOODY, Isabel PIRES and Riccardo WANKE, two (2) international books (edited by Guilherme PAOLIELLO and Madalena SOVERAL and two (2) national books (edited by Helder Filipe GONÇALVES and Fernando MAGRE). In addition, Group members published eight (8) chapters in international books (Dimitris ANDRIKOPOULOS, Fernando MAGRE, Guilherme PAOLIELLO, Madalena SOVERAL and Ana TELLES) and two (2) in national books (Helder Filipe GONÇALVES and Maria Inês PIRES), and four (4) articles in international conference proceedings (Filipe MAGALHÃES, Isabel PIRES and Riccardo WANKE), as well as three (3) abstracts in programmes of international conferences (papers by invitation), six (6) abstracts in programmes of international conferences with peer reviewing, one (1) entry in dictionaries and encyclopaedias and twelve (12) reviews, CD booklet notes and similar. Also published were one (1) edition of music, eleven (11) multimedia editions and four (4) articles in journals without peer reviewing. Twelve (12) articles and book chapters have also been accepted for publication in 2023, or are already in press.

As regards group members' talks in scientific events or other academic situations are concerned, a total of sixty-four (64) participations were recorded: seventeen (17) of them were given by invitation at international events, and seventeen (17) at national events; twelve (12) paper presentations at international conferences with peer reviewing and two (2) in national conferences. In addition, sixteen (16) other talks, not included in conferences and colloquia, were also delivered (see Group Productivity).

Moreover, group members have organized twenty-six (26) conferences, colloquia and symposia, eight (8) workshops and seminars, and eleven (10) other events. Group members were also engaged in thirteen (13) peer-reviewing and consultancy activities.

As far as advanced training is concerned, four (4) doctoral theses were completed, two of them by members of the Group, and twenty-one (21) master theses directed by group members were completed. Group members participated as evaluators in fifty-three (53) national and international academic evaluation committees, and several other academic supervisions have been conducted, including professional training and short-term seminars (see Group Achievements).

Eleven (11) grants were applied for, and six (6) submissions for project funding were made. (See Group Achievements.)

Furthermore, group members have been engaged in twenty-seven (27) outreach activities including roundtables, broadcast interviews and so on and including awards (see Group Productivity).

Given that many group members are composers, performers or musical creators in a wider sense, professional artistic activities represent a highly significant proportion of the group's productivity. In addition to their value in themselves, these artistic activities represent an important practical and concrete support for all other research activities. Thus, a total of two hundred and fifteen (215) artistic activities were reported. Among these are thirty-eight (38) new musical pieces, arrangements and sound art works, one hundred and fifty-seven (157) performances, eleven (11) CD recordings and audio-visual productions, as well as nine (9) master classes and workshops or courses on performance, composition and creative technological devices (for details, see Group Productivity).

## A. Publications

### 1. Articles in international journals with peer reviewing (10)

Filipa MAGALHÃES, “Material Sources, Lack of Notation and the Presence of Collaborators: The Case of Double by Constança Capdeville”, *Organised Sound* (2022), pp. 1–13, doi:10.1017/S1355771822000346

Filipa MAGALHÃES, “Musicological Archaeology and Constança Capdeville”, *TDR: The Drama Review*, 66/3 (2022), pp. 64–77, doi: 10.1017/S1054204322000302

Fernando MAGRE, “‘Por uma frente unida das vanguardas musicais latino-americanas’: a virada latino-americana no Festival Música Nova a partir do III Festival de Música de América y España”, *Resonancias*, 50, (2022), pp. 77-98, <https://resonancias.uc.cl/n-50/por-uma-frente-unida-das-vanguardas-musicais-latino-americanas-a-virada-latino-americana-no-festival-musica-nova-a-partir-do-iii-festival-de-musica-de-america-y-espana/>, ISSN 0719-5702

Ivan MOODY, “Byzantium as a Constitutive Element in Balkan Culture”, in *Традиционално и савремено у уметности и образовању* (eds Dragana Cicović Saraljić, Petar Ilić), Косовска Митровица : Универзитет у Приштини, Факултет уметности, 2022, 21-31. ISBN 978-86-83113-59-0

Ivan MOODY, “Serbian Musical Identity in Sacred Music from Mokranjac to Tajcević” in issue on Serbian Musical Identity, *Contemporary Music Review* 2022, 1-16  
<https://doi.org/10.1080/07494467.2022.2147693>

Guilherme PAOLIELLO; Francisco César Leandro Araújo. “Música e reminiscência: notas para um concerto em homenagem a Rufo Herrera”, *Revista Barroco Digital* 2 (2022), pp 257-267, <https://www.revistabarroco.com.br/> ISSN 2764-1201

Maria Inês PIRES, “Portuguese Musical Groups Dedicated to the Contemporary Art Music Repertoire: new Research Directions”, *Musical Performance as Creation; Nova Contemporary Music Journal*, Vol. 3 (in press), ISSN 2797-4803

Monika STREITOVÁ, “Quarter-tones, glissandi and their benefits in flute embouchure and tuning” *Bulletin of the Transilvania University of Braşov*, Series VIII: Performing Arts, Vol. 15 (64) N°. 1 - 2022

Monika STREITOVÁ, “The influence of using extended flute techniques on sound quality and its application in the context of contemporary music interpretation and early music”, international journal *Todo flauta*, Spain, 2022

Sultan Haider, Lino Patricio, Ana Costa Freitas, Filipe Ribeiro, Ana TELLES, Carlos Silva, António Guerreiro, David Neves, Ivan Franca, Carlos Parente, Filipa Baptista, Apoorva Goenka, Niharika N, Mohd Obney Ali, Jayati Vasavada, “Co-creation on Active Aging Challenges in Portugal – White Paper”, *Innovation Think Tank at University of Evora – Siemens Healthineers* (2022) ([www.siemens-healthineers.com/careers/innovation-think-tank](http://www.siemens-healthineers.com/careers/innovation-think-tank); <http://hdl.handle.net/10174/32749>)

### 2. Articles in national journals with peer reviewing (1)

Isabel PIRES, "In memoriam Jean-Claude Risset". *Old Is New: The presence of the past on the music of the present* 1 (2022): Vii-Viii. <http://fabricadesites.fcsh.unl.pt/ncmm/nova-contemporary-music-journal-2/>

### 3. Editing of journal issues or thematic dossiers (5)

Fernando MAGRE, *Revista Brasileira de Estudos em Música e Mídia* (editorial assistant), vol. 3 no. 1, 2022

Fernando MAGRE (ed. with Rita de Cássia Domingues dos Santos, Teresinha Rodrigues Prada Soares and Heloísa de Araújo Duarte Valente), *Revista Brasileira de Estudos em Música e Mídia* (thematic dossier), vol. 3, no. 3, 2022

Ivan MOODY and Maria Takala-Roszczenko, Editors, *Journal of the International Society for Orthodox Church Music*, Vol. 6, No. 1, 2022. <https://journal.fi/jisocm/issue/view/8645/1660>

Ivan MOODY and Manuel Deniz Silva, Editors, *Revista Portuguesa de Musicologia*, vol. 8, no. 1 (2021, published in 2022). <https://rpm-ns.pt/index.php/rpm/issue/view/37>

Isabel PIRES, Ana Filipa MAGALHÃES; Riccardo Dillon WANKE, "Composing Music Today". *Nova Contemporary Music Journal 2* (2022): <http://fabricadesites.fcsh.unl.pt/ncmm/nova-contemporary-music-journal-2/>

### 4. International books (as author/as editor) (3)

Guilherme PAOLIELLO, Ernesto Valença et al (ed.). *A construção da docência: a residência pedagógica em Artes na Universidade Federal de Ouro Preto (2020-2022)*. (Rio de Janeiro, Autografia, 2022), 249 pp. ISBN 978-85-518-4701-5

Madalena SOVERAL (ed.), *Perspectives on Contemporary Musical Practices: from research to creation*, Cambridge Scholars Publishing (Newcastle- UK, 2022), 450 pp., ISBN 1527585360.

### 5. National books (as author/as editor) (2)

Helder Filipe GONÇALVES, *O Som e a Música no Cinema Português Contemporâneo – Processos Criativos, seguido de entrevistas*, Lisboa, Documenta, 2023. (to be published in February 2023) 378 pp

Fernando MAGRE (ed. with Rita de Cássia Domingues dos Santos), *Gilberto Mendes: entrevistas acadêmicas*, (São Carlos, Pedro & João Editores, 2022), 303 pp.  
<https://pedrojoaoeditores.com.br/produto/gilberto-mendes-entrevistas-academicas/>, ISBN 978-65-5869-840-1

### 6. Chapters in international books (6)

Dimitri ANDRIKOPOULOS, Aroso, N., (2022). "Composer-Computer-Interpreter. A Three-way Collaborative Process to the Creation of Two New Works for Multipercussion". ATHENA Research Book Vol. 1 / editors József Györkös ... [et al.]. University of Maribor, University Press. ISBN: 978-961-286-658-7 (pdf), 978-961-286-659-4 (softback). DOI: <https://doi.org/10.18690/um.3.2022>

Fernando MAGRE, Silvia Berg, "Gilberto Mendes, o homem que respirava música", in *Gilberto Mendes: entrevistas acadêmicas*, ed. Rita de Cássia Domingues dos Santos e Fernando de Oliveira Magre (São Carlos, Pedro & João Editores, 2022), pp. 259-270, ISBN 978-65-5869-840-1  
<https://pedrojoaoeditores.com.br/produto/gilberto-mendes-entrevistas-academicas/>,

Fernando MAGRE, "Poesia russa, sentimento brasileiro: Maiakovski, o amor e seus múltiplos sentidos", in *Entre poesia e música, palavras que entoam*, ed. Célia Maria Domingues da Rocha Reis e Rita de Cássia Domingues dos Santos (Cuiabá, Carlini & Caniato Editorial, 2022), pp. 43-60, ISBN 9786588600931



Guilherme PAOLIELLO, “Elogio do *bricoleur*: a prática pedagógica em música no campo ampliado”, in *Bricolagens sonoras 2*, ed. Virginia Albuquerque de Castro Buarque; César Maia Buscacio; Marcone de Sousa Guedes; Isaias Gabriel Franco, (Contagem, Cidadã, 2022), pp. 278-295, ISBN 978-65-88478-38-7

Madalena SOVERAL, “*Litanies du feu et de la mer* by Emmanuel Nunes: an analytical reading”, in *Perspectives on Contemporary Musical Practices: from research to creation*, Cambridge Scholars Publishing (Newcastle- UK, 2022-2023), pp 145-178, ISBN 1527583360

Madalena SOVERAL, “Interpretative issues in *Pirâmides de Cristal* by João Pedro Oliveira: between analysis, and performance”, in *Contemporary Piano Music, Performance and Creativity* ed. Madalena Soveral, Cambridge Scholars Publishing (Newcastle, UK, 2022-23), pp 185-211, ISBN 1527568830

Ana TELLES, “Artistic research and practice-based methodologies in music performance studies: a personal reflection”, in *Second CA2RE Book: Design Driven Doctoral Research EVALUATION*, eds. Edite Rosa (Main Editor), Matthias Ballestrem, Fabrizia Berlingieri, Tadeja Zupančič, Manuel Bogalheiro and Joaquim Almeida (Erasmus+ Strategic Partnership CA<sup>2</sup>RE+, 2022), pp. 43-55, ISBN 978-989-757-198-5

([https://ca2re.eu/wp-content/uploads/2022/09/ca2re-02\\_09\\_22\\_duplo\\_compressed.pdf](https://ca2re.eu/wp-content/uploads/2022/09/ca2re-02_09_22_duplo_compressed.pdf);  
<http://hdl.handle.net/10174/32702>)

Ana TELLES, “Biblical sources in the works of João Pedro Oliveira”, *Perspectives on Contemporary Musical Practices: From Research to Creation*, ed. Madalena Soveral, Cambridge Scholars Publishing (Newcastle upon Tyne, 2022), pp. 99-142, ISBN (10): 1-5275-8536-0, ISBN (13): 978-1-5275-8536-2 (<http://hdl.handle.net/10174/32261>)

## 7. Chapters in national books (2)

Helder Filipe GONÇALVES, “Acusmático”, in *Palavras-ensaio: um vocabulário para a FAL*, eds. Anabela Gradim and André Barata (Covilhã, LabCom Praxis, 2022), pp. 12-17, 978-989-654-881-0

Maria Inês PIRES, “O contributo do ensemble DME para o dinamismo da cena musical contemporânea”, in Daniel Raposo, João Neves, José Silva, Luísa Correia Castilho e Rui Dias (eds.), *Investigação e ensino em design e música* (Castelo Branco: RETHINK – ETHINK– Research Group on Design for the Territory e Edições IPCB – Instituto Politécnico de Castelo Branco, 2022), pp. 114-127, ISBN 978-989-53300-6-5

## 8. International conference proceedings (as editor) (4)

Filipa MAGALHÃES (Ed.) “Musical Performance as Creation”, International Conference Proceedings, *NOVA Contemporary Music Journal*, Volume 3 (ongoing)

Filipa MAGALHÃES (Guest Editor), “Portuguese Music Theatre” special issue for *Contemporary Music Review*, vol. 41 (ongoing)

Riccardo WANKE, Filipa MAGALHÃES, Isabel PIRES (eds.), *Old Is New. The Presence of the Past in the Music of the Present, Vol. 1, (Lisbon 24-26 November 2016)*, Nova Contemporary Music Journal Series, Centro de Estudos de Sociologia e Estética Musical Lisbon, Portugal. ISSN 2795-4803, DOI 10.34619/jaso-wz96, URL: <https://fabricadesites.fcsh.unl.pt/ncmm/nova-contemporary-music-journal-2/>

Riccardo WANKE, Filipa MAGALHÃES, Isabel PIRES (eds.), *Composing Music Today, Vol. 2, (Lisbon 21-23 November 2018)*, Nova Contemporary Music Journal Series, Centro de Estudos de Sociologia e Estética Musical Lisbon, Portugal. ISSN 2795-4803, DOI 10.34619/yjju-iovo , URL: <https://fabricadesites.fcsh.unl.pt/ncmm/nova-contemporary-music-journal-2/>

## 10. Articles in international conference proceedings (7)

Nuno FONSECA, "Untimely Glimpses of the Sound to come: Extra-Musical Inspirations of the Past in Contemporary Approaches of Sound", in NOVA Contemporary Music Journal, Volume 1, *Old is New - The Presence of the Past in the Music of the Present International Conference Proceedings*, Filipa Magalhães, Isabel Pires and Riccardo Wanke (Eds.), pp. 45-54. ISSN 2795-4803 DOI:10.34619/jaso-wz96

<http://fabricadesites.fcsh.unl.pt/ncmm/nova-contemporary-music-journal-2/>

Nuno FONSECA c/ Ferreira, I., Aparício, M. I., Madrazo, L., Pereira, P., Pinto, R. "An Empty Space, A Virtual Place: Cultural Life and Creative Solutions In Besieged Cities." *Proceedings of the AMPS Conference "Cities in a Changing World: Questions of Culture, Climate and Design"*, Series 24.1, ISSN 2398-9467 pp. 289-298

<https://amps-research.com/wp-content/uploads/2022/02/Amps-Proceedings-Series-24.1-1.pdf>

Benoît GIBSON, "The Use of Stochastic Distributions in the Instrumental Works of Iannis Xenakis: Between Chance and Intuition", in *Centenary International Symposium XENAKIS 22. Lectures Workshops Concerts*, ed. Anastasia Georgaki and Makis Solomos (Athens, Spyridon Kostarakis, 2022), pp. 1-14, ISBN 978-618-81871-6-0

Guilherme PAOLIELLO, "A coleção de partituras de música contemporânea latino-americana da Fundação de Educação Artística de Belo Horizonte, Brasil", in *Anais do V Encontro de Musicologia do Campo das Vertentes 2022*, ed. Modesto Flávio Chagas Fonseca (São João Del Rei, Universidade Federal de São João Del Rei, 2022), pp 33-46, ISSN: 2595-5195

Cláudio de PINA, "Organ notation and extended techniques", in *International Conference on Technologies for Music Notation and Representation – TENOR'22 Proceedings, Marseille/France, 2022. May 9 – 11*, ed. Vincent Tiffon, Jonathan Bell and Charles de Paiva Santa, Marseille, PRISM Laboratory (2022), vol. 1, pp. 57 – 61, ISBN 979-10-97498-03-0

Cláudio de PINA "This is not a pipe organ", in *Experimentation and beyond in music, Porto/Portugal, 2022. April 15 – 16*, ed. Alfonso Benetti and Luís Bettencourt, Aveiro, Universidade de Aveiro (2022), vol. 1, pp. 13 – 15, ISBN 978-972-789-752-0, DOI: 10.48528/txbg-vh38

Cláudio de PINA "Extended techniques on the pipe organ", in *Nova Contemporary Music Journal: Composing Music Today – International Conference proceedings, Lisbon/Portugal, 2018 November 21 – 23*, ed. Filipa Magalhães, Riccardo Wanke and Isabel Pires. Lisboa, Universidade Nova (2022), vol. 2, pp. 42 – 51, ISSN 2795-4803, DOI: 10.34619/yjju-iovo

## 12. Abstracts in programmes of international conferences (papers by invitation) (3)

Ivan MOODY, "Censorship and Orthodox Church Music", International Musicological Conference "The Control of Music", National University of Music, Bucharest, 27 October 2022  
<https://nec.ro/wp-content/uploads/2022/10/BUCHAREST-CONFERENCE-Abstracts-and-biographies.pdf>

Ivan MOODY, "Stravinsky's *Canticum Sacrum* and *Requiem Canticles* as Refractions of Russian Orthodox Musical Culture", Stravinsky in America Festival, LSU College of Music & Dramatic Arts, 18 February 2022  
[https://www.lsu.edu/cmda/music/files/programs/2022\\_spring\\_stravinsky\\_program\\_6x9.pdf](https://www.lsu.edu/cmda/music/files/programs/2022_spring_stravinsky_program_6x9.pdf)

Ana TELLES, “Música em tempos de pandemia: representações de crises sanitárias na tradição erudita europeia”, in *VIII Congresso Internacional da Associação Portuguesa de Literatura Comparada, “Olhares Cruzados: Representações das Epidemias nas Artes. Da Catástrofe à Resiliência* (Évora, Universidade de Évora, 2022)

#### 14. Abstracts in programmes of international conferences with peer reviewing (6)

Dimitris ANDRIKOPOULOS., N. Aroso, (2022). “*Collaboration in new music creation; A case study on the making of a solo multipercussion work*”. Experimentation and beyond in music – Abstracts. UA Editora. Universidade de Aveiro. Serviços de Biblioteca, Informação Documental e Museologia. 1st Edition - April 2022. ISBN: 978-972-789-752-0. DOI: <https://doi.org/10.48528/txbg-vh38>

João DIAS & Igor C. Silva – “Colaboração na criação de nova música para percussão solo: “Zone #1 – instalação/performance para um performer, eletrónica e vídeo”, ENIM 2022 – XI Encontro de Investigação em Música, Universidade de Aveiro / Departamento de Comunicação e Arte, 10-12 de Novembro de 2022, pp.90-91

João DIAS & Igor C. Silva - “Zone #1, installation/performance for a percussion player, electronics and video” – Collaboration as Creation”, ISEA 2022 Barcelona, International Symposium on Electronic Art, CCCB (Centro de Cultura Contemporânea de Barcelona), 13 June 2022

Ivan MOODY, “The Nationalist Impulse across Borders: Opera as Nationalism in Southern Europe”, International Musicological Society Quinquennial Meeting, Athens, 22 August 2022  
<https://convin.gr/assets/files/misc/IMS2022AB.pdf>

Monika STREITOVÁ, Pedro Rodrigues, “*Problemáticas do repertório para flauta e guitarra português do século XXI: efemeridade e difusão*” <https://ria.ua.pt/handle/10773/35688>

Ana TELLES, *Music studies and teacher training at the University of Évora: 25 years of history*. In *Programme and abstracts of the First Biennial International Conference “Music and the University: History, Models, prospects”*, eds. Ângelo Martingo, Ian Pace and Christopher Willey (London, City University of London, 2022), pp. 44-45, ISBN 978-989-33-3363

#### 16. Entries in dictionaries and encyclopaedias (1)

Isabel PIRES, "CAPDEVILLE, Constança". In *Die Musik in Geschichte und Gegenwart*, 2022

#### 17. Other publications (including reviews) (12)

Nuno FONSECA, "[Review of 'A Torção dos Sentidos. Pandemia e Remediação Digital', de João Pedro Cachopo]" / Nuno Fonseca. In: *Revista Colóquio/Letras*. Recensões Críticas, n.º 209, Jan. 2022, p. 267-270. ISSN: 0010-1451

Benoît GIBSON, “La théorie et la pratique dans la musique instrumentale de Xenakis”, in *Revolutions Xenakis*, ed. Makis Solomos (Paris, Les éditions de l'oeil, Musée de la musique - Philharmonie de Paris, 2022), pp. 148-152, ISBN 978-2-35137-313-2-35

Benoît GIBSON, “Jouer Persephassa aujourd'hui. Entretien avec Minh-Tâm Nguyen”, in *Revolutions Xenakis*, ed. Makis Solomos (Paris, Les éditions de l'oeil, Musée de la musique - Philharmonie de Paris, 2022), pp. 163-165, ISBN 978-2-35137-313-2-35

Benoît GIBSON, “Xenakis et la Fondation Calouste Gulbenkian”, in *Revolutions Xenakis*, ed. Makis Solomos (Paris, Les éditions de l'oeil, Musée de la musique - Philharmonie de Paris, 2022), pp. 58-59, ISBN 978-2-35137-313-2-35

Helder Filipe GONÇALVES, “Transdiegese em *Nocturne* (2020) e ficcionalização do real”, In *Mátria Digital*, nº10, Dezembro de 2022, Santarém (ISSN: 2183-1467)

Helder Filipe GONÇALVES, “Música social” e narrativa - o caso de Miles Ahead. *Cinema e Outras Artes V*. LabCom Books

Ivan MOODY, “Composition as Research”  
<https://gimc-cesem.fcsh.unl.pt/index.php/publications/texts-and-music>, 2022

Ivan MOODY, Review of Jim Samson, *Black Sea Sketches*, London: Routledge 2021. *MLA Notes*, Vol. 78, No. 4, March 2022, 566-568

Ivan MOODY, Obituary, Archpriest Michael Fortounatto, *Journal of the International Society for Orthodox Church Music* Vol. 6 (1), 208-209 (2022) <https://journal.fi/jisocm/article/view/117024/74849>

Ivan MOODY, Review of Teresa Cascudo García-Villarajo, ed., *Un Beethoven Ibérico. Dos siglos de transferencia cultural*, Granada: Comares Música 2021. *Transposition. Musique et sciences sociales*, 10/22 <https://journals.openedition.org/transposition/6754>

Monika STREITOVÁ, Pedro Rodrigues, “*Problemáticas do repertório para flauta e guitarra português do século XXI: efemeridade e difusão*” <https://ria.ua.pt/handle/10773/35688>

Monika STREITOVÁ, text for the catalogue of the exhibition of photos by Jindrich Streit, Emauzý cloister, Prague, Czech Republic

## 18. Editions of music (1)

Ricardo MATOSINHOS, *Suite Açai Op.59. AvA Musical Editions* (2022)

## 19. Multimedia (including software and databases) (11)

Ivan MOODY, *O Archangels and Angels*, recorded as part of the “Breath of Angels” project. The Breathtaking Collective, Hana Blažiková (soprano) and Bruce Dickey (cornetto), Passacaille 1091 (2021, released 2022) <https://passacaille.be/produit/on-the-breath-of-angels/>

Ivan MOODY, *Istella* and *Lyrebird* recorded by Katharine Rawdon and Francisco Cipriano for CD (*flu)tuações*) Neper Musica <https://nepermusica.pt/produto/flutuacoes/>

Ivan MOODY, *Evloghise* recorded by Starita Kwok for Deux ex Musica Psalms Project “Search me, O God” <https://www.deus-ex-musica.com/search-me-o-god>

Ivan MOODY, *Bird in Space* recorded by Ricardo Pires for CD

Ivan MOODY, *O quam mirabilis* recorded by Voice, released on Somm SOMMCD0652 (2022)

Monika STREITOVÁ, video participation as flautist - Czech Television - August and December 2022

Monika STREITOVÁ, talk show “Vizitka” - Czech Radio, December 2022

[https://vltava.rozhlas.cz/hrat-jen-klasicky-repertoar-a-byt-clenkou-orchestru-nikdy-nebyl-muj-sen-soudoba-8904111?fbclid=IwAR2FF1GHD3DFPuSc-9aUcB2C1Sr\\_h1hEDHynf2z6uwkDKCDt9RVrRHBm\\_cM](https://vltava.rozhlas.cz/hrat-jen-klasicky-repertoar-a-byt-clenkou-orchestru-nikdy-nebyl-muj-sen-soudoba-8904111?fbclid=IwAR2FF1GHD3DFPuSc-9aUcB2C1Sr_h1hEDHynf2z6uwkDKCDt9RVrRHBm_cM)

Monika STREITOVÁ, concert on “FLUTE WEEK” in Alessandria, Italy <https://youtu.be/yQ-CkW57S7c>

Monika STREITOVÁ, Petra Bachratá, author profile CD edited by Slovak Music Found, Bratislava, Slovakia

Monika STREITOVÁ, Stepán Rak, Pedro Rodrigues, Programme for Czech Radio with recordings from CD “Wonderland”, Prague, Czech Republic

Ana TELLES, “Extreme Dynamics through body movement in contemporary piano music performance”, in *Performance e Contexto*, eds. Ricardo Pinheiro, Carlos Caires and Tiago Neto (Lisboa, ESML – CESEM, 2022) (<https://perf.esml.ipl.pt/index.php/component/k2/item/17-extreme-dynamics-through-body-movement-in-contemporary-piano-music-performance>)

## 20. Articles in journals without peer reviewing (4)

Ricardo MATOSINHOS, A New Voice for the Wagner Tuba "The Horn Call", *Journal of the International Horn Society*, Volume LII No.2, February 2022 p.70–72

Ana TELLES, “O que pode a Música?”, in *À Segunda* (Évora, Universidade de Évora, 2022), p. 10 (<https://www.uevora.pt/ue-media/noticias?item=35825>)

Ana TELLES, “Crónica dos dias que correm: era uma vez o Sistema Nacional de Saúde. Reflexões de uma utente”, in *Público* (online edition, 2022) (<https://www.publico.pt/2022/06/18/opiniao/opiniao/cronica-dias-correm-sistema-nacional-saude-2010496>)

Rita TORRES, “*Si amanece, nos vamos*: From a print to a new way of using guitar multiphonics”, *NOVA Contemporary Music Journal*, 2 [Proceedings of the NOVA Contemporary Music Meeting 2018] (2022), pp. 116-130. <http://doi.org/10.34619/yjju-iovo>

## 21. Articles in journals and chapters in books submitted and accepted for publication (including books in press) (11)

Nuno FONSECA, “As artes sonoras e a experiência da cidade” in Brito, H., Duarte, J. O., Fonseca, N., Ventura, S. e Viegas, S. (eds) *A cidade nas práticas artísticas*, Lisboa, Instituto de Filosofia da Nova - Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, 2023 (Forthcoming)

Nuno FONSECA, “Fisiologias do ‘Flâneur’: panorâmicas sobre a experiência estética da cidade” in Conceição, Nélío & Fonseca, Nuno (Eds) *Planos de Pormenor: Leituras críticas sobre a experiência da cidade*, V. N. Famalicão: Editora Húmus, 2023. (Forthcoming)

Filipa MAGALHÃES, “Technological and artistic solutions in the re-performance of music theatre work *FE...DE...RI...CO...* (1987) by Constança Capdeville: from the archive to the stage,” *Frontiers in Signal Processing Journal*, special issue “Preservation and Exploitation of Audio Recordings: from Archives to Industries” (accepted)

Filipa MAGALHÃES, “A série documental “Encontros Gulbenkian de Música Contemporânea” (1977-2002): reflexões sobre práticas arquivísticas e benefícios da interdisciplinaridade para o tratamento da documentação”, *Livro da 1ª edição da Pós-Graduação em Arquivística História* (accepted)

Ivan MOODY, “Centre and Periphery – Symphonic Identity in Portugal”, in Yvan Nommick and Ramon Sobrino, ed., *Between Centres and Peripheries*, Brepols, forthcoming 2023. Accepted for publication

Ivan MOODY, “Orthodox Perspectives on the Sacred in the Musical Arts,” in Peter Bouteneff and Christina Maranci, eds., *Rethinking Sacred Arts*, Yonkers, NY: SVS Press, forthcoming 2023 Accepted for publication

Ivan MOODY, “Serbian Orthodox Chant as Concept and System”, in *Studies in the Music of the Christian East and Orient, Proceedings of the International Musicological Society Study Group on the Music of the Christian East and Orient*, 14 June 2020, Aristotle University, Thessaloniki. Forthcoming 2023. Accepted for publication

Ivan MOODY (Editor with Elsa de Luca and Jean-François Goudesenne) *The Materiality of Sound in Chant Manuscripts*, 2 volumes, Brepols, forthcoming 2023 and 2024 (First volume submitted 2022)

Isabel PIRES, "The meticulous irreverence of José Lopes e Silva: some comments on two staged works". *Contemporary Music Review — Special Issue "Portuguese Music Theatre"* 41 (2023): <https://www.tandfonline.com/journals/gcmr20> Forthcoming 2023

Ana TELLES, “Dinâmicas extremas através dos movimentos de corpo na interpretação da música para piano contemporânea”, in *Música, Performance e Contexto. Criação e Investigação Artística*, eds. Ricardo Pinheiro, Carlos Caires, Tiago Neto (Lisboa, Instituto Politécnico de Lisboa, forthcoming 2023)

Riccardo WANKE, “The Ecstatic-Materialist Sound. A Cross-Genre Aesthetic In Today’s Experimental Music Perception”, in *Musical Psychedelia. Research at the Intersection of Music and Psychedelic Experience*, ed. Gemma Farrell, Ashgate Series (Ablington: Routledge, in press, forthcoming 2023), ISBN 9781032047133

Riccardo WANKE, “Listening to Contemporary Art Music: Insights into the Functional Isomorphism between Sound Patterns and Image Schemata”, *Journal of Cognition, special issue “Prediction, creativity, and cultural evolution in music”* (in press, forthcoming 2023) *accepted*.

## **B. Conference papers and talks**

### **1. International talks as invited speaker (17)**

Benoît GIBSON, “Persephassa (1969) e Idmen (1985) de Iannis Xenakis: perspectivas analíticas”, *VIII Mostra de Percussão, UFMG*, Conservatory of the Federal University of Minas Gerais, Belo Horizonte, Brazil, 1 December 2022

Benoît GIBSON, “Mists (1980) de Iannis Xenakis: abordagem da escrita para piano”, *VIII Mostra de Percussão, UFMG*, Music School of the Federal University of Minas Gerais, Belo Horizonte, Brazil, 30 November 2022

Benoît GIBSON, “O uso de matéria pré-existente na música de Iannis Xenakis”, Department of Music, School of Communications and Arts, University of São Paulo, Brazil, 29 November 2022

Benoît GIBSON, “Herma (1962) de Iannis Xenakis: Processos composicionais e estratégias interpretativas”, *Jornada de estudos sobre “Herma” para piano (1961) de Iannis Xenakis*, ELM, State University of Campinas (UNICAMP), SP, Brazil, 23 November 2022

Benoît GIBSON, “Uma análise de ‘Bohor’ (1962) de Iannis Xenakis”, CIDDIC, State University of Campinas (UNICAMP), SP, Brazil, 22 November 2022

Benoît GIBSON, “The Compositional Process in Xenakis’ *Kraanerg* (1968-69)”, *International Conference on Contemporary Music. Iannis Xenakis Centenary*, Transilvania University of Braşov, Romania, 21 October 2022

Benoît GIBSON, “The Compositional Process in Xenakis’ *Achorripsis* (1956-57)”, *7<sup>th</sup> International Conference MusMat 2022. 100 Years of Xenakis: His Music and Legacy*, 18 October 2022 (by video link)

Benoît GIBSON, “The Use of Stochastic Distributions in the Instrumental Works of Iannis Xenakis: Between Chance and Intuition”, *Centenary International Symposium XENAKIS 22. Lectures Workshops Concerts*, National and Kapodistrian University of Athens, Greece, 24 May 2022

Ricardo MATOSINHOS, “How to improve your playing by following a different path” featured guest at the 54<sup>th</sup> International Horn Symposium, Kingsville, Texas 1-6 August 2022 <https://ihs54.com>

Ivan MOODY, “The Idea of Opera as a Manifestation of Nationalism in Southern Europe”, at Third International Conference “Tradicionalno i savremeno u umetnosti i obrazovanju”, Faculty of Arts, University of Priština, Kosovo, 22 December 2022 (by video link)

Ivan MOODY, “Censorship and Orthodox Church Music”, Lecture by invitation at Institute of Musicology, Belgrade, Serbia, 9 December 2022

Ivan MOODY, “Censorship and Orthodox Church Music”, International Musicological Conference “The Control of Music”, National University of Music, Bucharest, 27 October 2022 (by video link)

Ivan MOODY, “Stravinsky’s *Canticum Sacrum* and *Requiem Canticles* as Refractions of Russian Orthodox Musical Culture”, Stravinsky in America Festival, LSU College of Music & Dramatic Arts, 18 February 2022 (by video link)

Ana TELLES, “Artistic education in Alentejo: Challenges and responses”, *Culture, Creativeness, Innovation and Ecosystems: RICC (Regional Initiative for Culture and Creativity) Annual Meeting*, Alentejo Representation in Brussels, Belgium, 6 December 2022

Ana TELLES, “La composition musicale comme expérience mystique: éléments de spiritualité dans l’œuvre de Jean-Sébastien Béreau”, *Journée d’Etudes Entre l’Air et la Perfection*, Conservatoire à Rayonnement Communal de Musique de Longvic, France, 2 December 2022

Ana TELLES, “Arts and Culture for sustainable development”, *European Regions for Smart Communities summit*, Convento do Espinheiro / Online, Évora, Portugal, 10 May 2022

Ana TELLES, “A Borderless Future for Teachers of the Arts: An Institutional Perspective”, *ELIA Second Arts in Education Spotlight Session: A Borderless Future for Teachers of the Arts*, online, 20 January 2002

## 2. National talks as invited speaker (17)

Carlos CAIRES, Presentation of Immersus Software. Lisbon, Lisboa Incomum, February 2022

Marco CONCEIÇÃO Quintais, Tomás; Conceição, Marco. "Análise comparativa entre técnicas de captação imersivas em contexto de produção fonográfica ([https://aes.org.pt/aeswp/?page\\_id=350](https://aes.org.pt/aeswp/?page_id=350))". Trabalho apresentado em 24o Encontro da Associação Portuguesa de Engenharia de Audio, On-Line, 2022

Marco CONCEIÇÃO Gilvano Dalagna; Clarissa Foletto; Marco Conceição; Baishali Sarkar; Luís Bittencourt; Samuel Peruzzolo Vieira. "A Phenomenological Approach on the Negotiation in Recording Sessions". Presented at the 8<sup>th</sup> EIMAD 2022.

Benoît GIBSON, "Iannis Xenakis: a música, o ritmo e o espaço", *Música e Ciência*, Faculty of Architecture, University of Lisbon, 16 November 2022

Benoît GIBSON, "Iannis Xenakis: a música, o ritmo e o espaço", *Música e Ciência*, José Saramago Library, Leiria Polytechnic, 15 November 2022

Benoît GIBSON, "Iannis Xenakis: a música, o ritmo e o espaço", *Música e Ciência*, Polytechnic Institute of Tomar, 15 November 2022

Benoît GIBSON, "Iannis Xenakis: a música, o ritmo e o espaço", *Música e Ciência*, Polytechnic Institute of Beja, Portugal, 14 November 2022

Benoît GIBSON, "Iannis Xenakis: a música, o ritmo e o espaço", *Música e Ciência*, School of the Arts, University of Evora, Portugal, 14 November 2022

Helder Filipe GONÇALVES, "Design de som - Desafios no audiovisual", *12º Encontro de Comunicação e Design Multimédia*, ESEC, 10 May 2022

Helder Filipe GONÇALVES, "Paralelismos e contrapontos em *Mixed Movie* e em *11,9 d' glids* - Reflexão e apresentação de excertos", *VII CysMus Workshop - (Inter)Ações Digitais e Audiovisuais*, CESEM NOVA FCSH, 30 June 2022, online

Filipa MAGALHÃES, "Musicologia arqueológica, arquivo e preservação de performance", *1.º Ciclo de SMART TALKS* entitled "Práticas de preservação aplicadas à arte contemporânea nos domínios das artes plásticas, da música e da dança" hosted by the research center Techn & Art at Instituto Politécnico de Tomar (Tomar, Portugal), 22 June 2022.

Filipa MAGALHÃES, "A documentação de teatro-música: intersecções entre a musicologia e a arquivística histórica," *Seminários Interartes e Intermedia (organizados pelo grupo THELEME do Centro de Estudos Comparatistas) Faculdade de Letras* (Lisbon, Portugal), 4 May 2022

Fernando MAGRE, "Gilberto Mendes em diálogos inter-artes", *Congresso Gilberto Mendes e seu Rizoma*, Universidade Federal de Mato Grosso, Cuiabá, 26-29 April 2022

Maria Salomé Pais, Maria Inês Alves, Inês Secca Ruivo, Paulo Maldonado, Marius Araújo, Ana TELLES, "Jogos de tabuleiro no Convento de Jesus: Património, salvaguarda e valorização", *Sessão da Classe de Ciências*, Academia das Ciências de Lisboa, Lisbon, Portugal, 17 November 2022

Ana TELLES, "Música em tempos de pandemia: representações de crises sanitárias na tradição erudita europeia", *VIII Congresso Internacional da Associação Portuguesa de Literatura Comparada*, "Olhares Cruzados: Representações das Epidemias nas Artes. Da Catástrofe à Resiliência", Universidade de Évora, Évora, Portugal, 14 October 2022

Ana TELLES, "Sustentabilidade e economia circular, um desafio de todos: contributos da Escola de Artes da Universidade de Évora", *Fórum da Economia Circular do Alentejo*, Comissão de Coordenação e Desenvolvimento Regional do Alentejo, Évora, Portugal, 29 September 2022



Ana TELLES, “Artes e Envelhecimento Saudável: Reflexão, Exemplos e Contributos”, *Innovation Think Tank Program on Active Aging*, Universidade de Évora - Hospital do Espírito Santo de Évora EPE - Siemens Healthineers Portugal, Universidade de Évora, Évora, Portugal, 8 March 2022

### 3. Papers in international conferences with peer reviewing (12)

Dimitris ANDRIKOPOULOS, Aroso N. (2022) “*Collaboration in new music creation: A case study on the making of a solo Multipercussion work*”. Conferencia “*Xperimus. Experimentation and beyond in music*”. Casa da Música. Porto, Portugal

Filipa MAGALHÃES, “Music theatre preservation: Intersections between musicology and archival science,” 13th Conference on Interdisciplinary Musicology — CIM22, hosted and convened by the University of Edinburgh with the Department of Music, Hong Kong University (Edinburgh, United Kingdom), 8-10 June 2022 (video flash-talk broadcast on 9 June 2022)

Filipa MAGALHÃES, “Idiosyncratic ways of preserving performing arts creation in an (digital) archive”, *The Seventh International Conference on Technologies for Music Notation and Representation - TENOR 2022* (Marseille, France), 9-11 May 2022 (paper presented on 9 May 2022)

Fernando MAGRE, Heloísa Valente, Diósnió Machado Neto, Rita de Cássia Domingues dos Santos, “Gilberto Mendes, 100 anos: reflexões sobre seu lugar na música brasileira”, *V Congreso de la Asociación Regional para América Latina y el Caribe de la Sociedad Internacional de Musicología*, Universidad Internacional de Andalucía, Baeza, Espanha, 20-22 April 2022

Ivan MOODY, “The Nationalist Impulse across Borders: Opera as Nationalism in Southern Europe”, International Musicological Society Quinquennial Meeting, Athens, 22 August 2022 (by video link)

Rui PEREIRA JORGE, *Music Creation from Found Sounds*; Conference: Noise Floor – Experimental Music and Moving Image; Staffordshire University, UK

Cláudio de PINA, “Organ notation and extended techniques”, 7<sup>th</sup> *International Conference on Technologies for Music Notation and Representation (TENOR)*, PRISM Laboratory, Marseille, France, 9-11 May 2022

Cláudio de PINA “This is not a pipe organ”, *Xperimus – Experimentation and beyond in music*, Casa da Música, Porto, 15-16 April 2022

Luis RAIMUNDO, “Sound textures in a Gothic Christmas novel: «Markheim» by Robert Louis Stevenson”, 7<sup>th</sup> *Memory, Melancholy and Nostalgia, International Interdisciplinary Conference*, InMind Support, Poland, 8 December 2022

Ana TELLES, “Music studies and teacher training at the University of Évora: 25 years of history”, *Music and the University Conference*, City University of London, London, United Kingdom, 8 July 2022

Riccardo WANKE, “A way to empower the listener towards certain genres of contemporary art music”, *Conference on Interdisciplinary Musicology, CIM22 ‘Participation’*. University of Edinburgh, UK, 8-10 July 2022

Riccardo WANKE, “Geometries in sound: a transdisciplinary exploration of the perception of certain genres of contemporary art music”, *Xperimus. Experimentation and Beyond in Music*. Universidade de Aveiro, Casa da Musica, Porto, Portugal, 15-16 April 2022

#### 4. Papers in national conferences with peer reviewing (3)

Diogo ALVIM, “Jogo e espacialização numa criação musical situada”, ENIM 2022 - XI Encontro De Investigação Em Música, Universidade de Aveiro, 11 November 2022

Cláudio de PINA “When the old technology meets the new: a case study about an acousmatic perspective of the organ”, *1.º Encontro em Música, Tecnologia e Investigação*, Centro de Investigação e Informação da Música Portuguesa, Lisboa, 24 June 2022

Cláudio de Pina “Adapting avant-garde organ music for historical instruments”, *XI Encontro de Investigação em Música ENIM*, SPIM, Departamento de Comunicação e Arte, Universidade de Aveiro, Portugal, 10-12 November 2022

#### 5. Other talks not included in conferences and colloquia (16)

Diogo ALVIM, Interview for “Fora de Pé”, a podcast by Carla Lopes for Radio Antecâmara Live at CCB, Jornal Público, May 2022

Diogo ALVIM, Interview for “Música de Invenção e Pesquisa” programme by Miso Music for Antena 2, 14 May 2022

Diogo ALVIM, Commentary on “O Fantasma” by João Pedro Rodrigues, in *Topografias Imaginárias – O som da cidade no cinema*, Arquivo Municipal de Lisboa, November 2022

Dimitris ANDRIKOPOULOS (2022), *Exploring new timbres in the traditional western orchestra*. MaSC Research Group. Music and Sound Cultures Guest Talks. Universidade de Nova Iorque Abu Dhabi (NYUAD). Abu Dhabi, United Arab Emirates

Dimitris ANDRIKOPOULOS (2022), Lecture: “*A Composição Musical para Documentário e Ficção*”. Departamento Artes e Imagem. Escola Superior de Média Artes e Design. Instituto politécnico do Porto. Vila do Conde. Portugal

Dimitris ANDRIKOPOULOS (2022), Lecture: “*From timbre expansion to technical expansion. Some examples of the development of the performance practices of the string instruments the last fifty years*”. Music and Arts University of the City of Vienna. Viena, Áustria

João DIAS, Masterclass no âmbito do concerto *Gesto e Síntese* de Diogo Tudela & Supernova Ensemble na Escola Superior de Media Artes e Design (ESMAD), auditório Luís Soares, 30 November 2022

Nuno FONSECA, “Notas dolentes – breves observações sobre a longa relação entre música e melancolia” at *Seminário Modos da Melancolia*, co-org. por Adelino Cardoso e Teresa Lousa, CHAM – NOVA FCSH - UNL (Online), 19 May 2022, <https://www.youtube.com/watch?v=h9Ddnp3jDg>

Joana GAMA (speaker), *John Cage & Hans Otte*, Auditório 1 da Escola de Arquitetura, Arte e Design da Universidade do Minho (EAAD) - Guimarães, 14 January 2022, <https://www.uminho.pt/PT/signa-aminho/Paginas/Detailhe-do-evento.aspx?Codigo=58805>

Joana GAMA (speaker), *O que sou*, Academia de Música de Cabeceiras de Basto, 15 and 17 February 2022, <https://www.facebook.com/amcbasto/posts/pfbid0AZrdpNQxTLvHz8NSMH1rmMgem4yAfLm7aHm7bm8gFEhEfz4tnpZBVyoh9gHd27zgl>

Benoît GIBSON, *Guia de audição, Gulbenkian Choir, Tomás Moital. Transformer l'Homme. Xenakis Centenary, Iannis Xenakis - Rebonds A and B, Okho, Voyage absolu des Unari vers Andromède, Psappha, Pour la Paix II, Calouste Gulbenkian Foundation, Lisbon, Portugal, 18 September 2022*

Benoît GIBSON, *Guia de audição, Gulbenkian Choir and Orchestra, Pedro Amaral, Varoujan Bartikian. Xenakis Centenary. Iannis Xenakis - Anastenaria, Olivier Messiaen - Chronochromie, Pierre Boulez - Messagesquise, Iannis Xenakis - Pithoprakta, Calouste Gulbenkian Foundation, Lisbon, Portugal, 16 September 2022*

Filipa MAGALHÃES (invitation), “Arquivos, plataformas digitais e preservação de música contemporânea,” for the master’s degree in Musical Arts (chair: Metodologias em Ciências Musicais), Departamento de Ciências Musicais, Universidade Nova de Lisboa, Portugal (14 November 2022)

Filipa MAGALHÃES (invitation), “Música a partir da segunda metade do século XX: breve contextualização”, for the Degree in Musicology (discipline called História da Música da Actualidade), Universidade Nova de Lisboa, Portugal (10 November 2022)

Ana TELLES, “*Bartolomeu o voador: una ópera comunitaria en un contexto universitario*”, Actividades del proyecto Opera Joven, Salon de Plenos de la Diputación de Badajoz, Badajoz, Spain, 18 October 2022

Ana TELLES, “Sustentabilidade, um desafio de todos: contributos das Artes”, *Comemorações do 13º Aniversário da Escola de Ciências Sociais da Universidade de Évora*, Universidade de Évora, Évora, Portugal, 14 March 2022

### **C. Organization of scientific events.**

#### **1. Conferences, colloquia and symposia (26)**

Dimitris ANDRIKOPOULOS, Member of the Scientific Committee of the Conference “*Xperimus. Experimentation and beyond in music*.” Universidade de Aveiro/INET-md. Escola Superior de Música e Artes do Espetáculo (Pólo do Porto) (2022)

Nuno FONSECA (w/ Nélío Conceição & Raquel Cascales), *VIII Encontro Ibérico de Estética, “Espaços e tempos na estética e na arte”*, IFILNOVA – Instituto de Filosofia da Universidade NOVA de Lisboa in partnership with Sociedad Española de Estética y Teoría de las Artes (SEyTA), at Universidade Nova de Lisboa – Colégio Almada Negreiros – 27-29 October 2022

Nuno FONSECA (w/ Nélío Conceição, Maria Filomena Molder, Bruno C. Duarte, Paula Carvalho, Alexandra Dias Fortes e Susana Ventura), *Thinking the City through Fragmentation and Reconfiguration*, the final conference of the project OBRA - Fragmentation and Reconfiguration: experiencing the city between art and philosophy of IFILNOVA – Instituto de Filosofia da Universidade NOVA de Lisboa at Universidade Nova de Lisboa – Colégio Almada Negreiros – 1-3 June 2022

Filipa MAGALHÃES (co-Chair), “Listening to today’s music”, International Conference *Nova Contemporary Music Meeting* — NCMM2023 — Member of the Conference Committee (Lisbon, Portugal), 3-5 May 2023

Filipa MAGALHÃES (Member of the Scientific Organization), *1.º Ciclo de SMART TALKS* entitled “Práticas de preservação aplicadas à arte contemporânea nos domínios das artes plásticas, da música e da dança”, hosted by the research centre Techn & Art at Instituto Politécnico de Tomar (Tomar, Portugal), 22 June 2022

Fernando MAGRE, Heloísa Valente (members of the organizing committee), *18º Encontro Internacional de Música e Mídia*, Online, 14-16 September 2022

Fernando MAGRE, Edimilson Rodrigues de Souza, Murilo Arruda, Monique Traverzim (members of the organizing committee), *I Jornada de Diálogos do Laboratório de Músicas e Socialidade*, Faculdade de Música do Espírito Santo, Vitória, 13-15 December 2022

Ivan MOODY, Moderator (with Svetlana Poliakova, organizer), Symposium “O Português – língua cristã ortodoxa”, CESEM - Universidade Nova de Lisboa, 28 June 2022

Ivan Moody, Member of Scientific Committee, *The Blue Knight: Charles Rosen 1927-2012*. 20-22 October, Oporto, Fundação Eng. António de Almeida

Isabel PIRES, Member of Scientific Committee for The 7th International Conference on Technologies for Music Notation and Representation (TENOR), CNRS - Aix-Marseille University — PRISM (Perception, Representations, Image, Sound Music Lab), May 2022

Madalena SOVERAL, Sara ZURLETTI, Santi CALABRO (members of organizing committee), *Il Cavaliere Blu. Charles Rosen 1927-2012*. Convegno Internazionale Bilaterale. 9-11 June, Messina, Conservatorio A. Corelli

Madalena SOVERAL, Sara ZURLETTI, Pedro SOUSA E SILVA (members of organizing committee). *The Blue Knight: Charles Rosen 1927-2012*. 20-22 October, Oporto, Fundação Eng. António de Almeida

Madalena SOVERAL, Santi CALABRÓ, Giovanni GUANTI, Sara ZURLETTI, Manuel Pedro FERREIRA, Pedro SOUSA E SILVA (scientific committee), *Il Cavaliere Blu. Charles Rosen 1927-2012*. Convegno Internazionale Bilaterale, 9-11 June, Messina, Italy

Monika STREITOVÁ, Alexander Mihalic, “*Sampo Device, the interaction and repertory*”. Made in Évora, Music Department - DMUS, University of Évora, 25 May 2022

Monika STREITOVÁ, João Nascimento, “*Ao abrigo do Sobreiro - presentation of selection of didactic pieces for flute*”. Made in Évora, Music Department - DMUS, Évora, 25 May 2022

Ana TELLES (member of scientific committee), *VIII Congresso da Associação Portuguesa de Literatura Comparada (APLC). Olhares cruzados: representações das epidemias nas artes. Da catástrofe à resiliência*. Universidade de Évora - Universidade da Madeira, Évora, Portugal, 12-14 October 2022

Ana TELLES (members of scientific committee), *Music and the University Conference*, City University of London, London, United Kingdom, 7-9 July 2022

Ana TELLES (member of scientific committee), *8th EIMAD (Encontro de Investigação em Música, Artes e Design)*, Instituto Politécnico de Castelo Branco, Castelo Branco, Portugal, 7-9 July 2022

Ana TELLES (member of scientific committee), *International Conference CA<sup>2</sup>RE I CA<sup>2</sup>RE+ DELFT*, Delft, The Netherlands, 28 March – 1 April 2022

Ana TELLES (member of scientific committee), *II Jornadas da RassTuna – Tuna Mista de Bragança*, Bragança, Portugal, 11-13 March 2022

Ana TELLES (member of scientific committee), *2º Congresso do Ensino Artístico Especializado*, Fundação Calouste Gulbenkian, Lisboa, Portugal, 11-13 February 2022

Ana TELLES (main curator), *ELIA Second Arts in Education Spotlight Session: A Borderless Future for Teachers of the Arts*, online, 20 January 2022

Ana TELLES (member of steering group), *ELIA Biennial Conference*, Helsinki, Finland, 23-26 November 2022

Ana TELLES (member of honorary committee), *Congresso Internacional sobre Património Arquitectónico e Paisagístico | Malagueira*, Universidade de Évora, Évora, Portugal, 29-30 September 2022

Ana TELLES (member of the honorary committee), *COLOURS2022: Bridging Science with Art*, Universidade de Évora, Évora, Portugal, 14-16 September 2022

Rita TORRES (organizer), *Simpósio Permanente de Investigação do CESEM* (Permanent CESEM Research Symposium), Universidade NOVA de Lisboa/Online, Continuous

## **2. Workshops and seminars (8)**

Dimitris ANDRIKOPOULOS (2022), Masterclass: “*Masterclass de Composição*”. Music and Arts University of the City of Vienna. Vienna, Austria

Jaime Reis, Carlos CAIRES, Carlos Marecos, Composition week, May 2022, Lisbon

Carlos CAIRES, MusicEd- Music Education Annual Meeting, May 2022, Lisbon

Fernando MAGRE (organizer), *Conferência musical com César Birschner e Grégoire Girard*, Faculdade de Música do Espírito Santo, Vitória, 06 September 2022.

Fernando MAGRE (organizer), *Mesa: O trabalho desenvolvido na Companhia de Ópera e Artes Contemporâneas, com Luís Soldado e Linda Valadas*, Faculdade de Música do Espírito Santo, Vitória, 18 November 2022

João SILVA (organizer), *Alice Comedies – Workshop for Musical Creation and Interpretation*, during the Film Fest 2022 - Live Score Film Festival, Fórum Municipal Luísa Todi, Setúbal, Portugal, September-October, 2022

Monika STREITOVÁ, Gonçalo Pescada, Ana Telles, Carlos Damas, *2º Seminário de Didática Específica para o Ensino Vocacional de Música* no Departamento de Música, University of Évora, 5 December 2022

Ana TELLES (invited specialist and evaluator), *Think Tank Certification programme on Active Aging*, Universidade de Évora - Hospital do Espírito Santo de Évora EPE - Siemens Healthineers Portugal, Universidade de Évora, Évora, Portugal, 28 March-07 April 2022

Cooperation with the Musicology Department at NOVA FCSH (Svetlana Poliakova) in the organization of a Cycle of Workshops in Musical Performance, featuring different artists.

## **3. Other events (11)**

Carlos CAIRES (Member of Jury), Prémio de Composição Francisco de Lacerda, Lisboa, September 2022

Joana GAMA, Ingo AHMELS (co-curators), *Festival Hans Otte : Sound of Sounds*, Lisbon, Évora, Guimarães and Viseu (various locations and events), October 2021 - April 2022, [https://www.joanagama.com/uploads/4/0/1/9/4019956/hans\\_otte\\_.sound\\_of\\_sounds.pdf](https://www.joanagama.com/uploads/4/0/1/9/4019956/hans_otte_.sound_of_sounds.pdf)

Monika STREITOVÁ, Feast of S. João with the participation of EArtes, University of Évora

Monika STREITOVÁ, Reception of new students at EArtes, University of Évora

Monika STREITOVÁ, Organization of the Christmas Party at the University of Évora University of Évora

Monika STREITOVÁ, Europe Day - involvement of the International School of Arts University of Évora

Monika STREITOVÁ, Participation of EArtes students in the Congress of Social Sciences University of Évora

Monika STREITOVÁ, Elia Academy - member of steering group, University of Évora

Monika STREITOVÁ, Made in Évora - concert of students' pieces for flute in collaboration with class of composition and with Musinfo France (pieces for flute and Sampo device)

Ana TELLES (member of the honorary committee), *XXII Bienal Internacional de Arte de Cerveira*, Vila Nova de Cerveira, Portugal, 2022

Ana TELLES (member of the organizing committee), *European Regions for Smart Communities summit*, Convento do Espinheiro / Online, Évora, Portugal, 9-14 May 2022

#### **D. Peer-reviewing and consultancy (13)**

Diogo ALVIM (reviewer), *A Designer on the Dance Floor. Undertaking ethnography in spaces of consumption of electronic music* (EIMAD2022)

Diogo ALVIM (reviewer), *Relaciones estructurales entre música y ajedrez y su adaptación a la composición* (EIMAD2022)

Helder Filipe GONÇALVES (reviewer), articles from *Cinema e Outras Artes V* (Livros LabCom)

Filipa MAGALHÃES, activity as Academic Consultancy and Member of the Jury for the Fourth Edition of FESTIVAL CRIASONS, entitled Teatro Música | Constança Capdeville e a memória do futuro, 2022 | 23

Fernando MAGRE (reviewer), *Revista Música*, 2022

Fernando MAGRE (reviewer), *Revista Vórtex*, 2022

Fernando MAGRE (reviewer), *Congresso Gilberto Mendes e seu Rizoma*, Universidade Federal de Mato Grosso, Cuiabá, 26-29 April 2022

Fernando MAGRE (reviewer), *7º Festival de Música Contemporânea Brasileira*, Universidade Estadual de Campinas, 22-26 March 2022

Fernando MAGRE (reviewer), *XXXII Congresso da Associação Nacional de Pesquisa e Pós-Graduação em Música*, Universidade Federal do Rio Grande do Norte, Natal, 17-21 October 2022

Ana TELLES (reviewer), *El Oído Pensante* (Buenos Aires, Universidad de Buenos Aires, 2022) (<http://revistascientificas.filo.uba.ar/index.php/oidopensante>)

Ana TELLES (member of the scientific committee), *Performance e Contexto* Platform (Lisbon, CESEM – IPL, 2022) (<https://perf.esml.ipl.pt/index.php/oprojecto>)

Ana TELLES (reviewer), *Egitania Scientia*, 26 (Guarda, Instituto Politécnico da Guarda, 2022)

Rita TORRES (reviewer), Three DMA research proposals (Universidade de Évora, 2022)

## E. Advanced training

### 1. Doctoral dissertations completed (4)

Ernesto DONOSO, *Acústicas virtuais na obra sinfónica de Marc-André Dalbavie. De Color a La source d'un regard*, Dissertação de Doutoramento em Ciências Musicais (Universidade NOVA de Lisboa, 2022)

Fernando MAGRE, *A música-teatro como prática permanente na música contemporânea brasileira: aspectos históricos e composicionais*, Tese de Doutoramento em Música (Universidade Estadual de Campinas, 2022)

Ana TELLES, supervisor, Ricardo Castelo Branco Ramos, *Expressividade e diálogo intercultural na obra para piano de Oscar Lorenzo Fernandez: uma proposta interpretativa*, Dissertação de Doutoramento em Música e Musicologia (Universidade de Évora, 2022) – awaiting defence

Ana Telles, supervisor, Polyane Schneider, *A textura contrapontística nas canções para canto e piano de Camargo Guarnieri do período entre 1950-1964*, Dissertação de Doutoramento em Música e Musicologia (Universidade de Évora, 2022) – awaiting defence

### 2. Masters theses completed (21)

Dimitris ANDRIKOPOULOS, Supervisor, Olívia da Silva. “*O movimento corporal como parâmetro musical: o uso do movimento na composição de obras para bailarinos, músicos e eletrónica*”. Master in Composition course. Escola Superior de Música, Artes e Espetáculo. Instituto Politécnico do Porto

Monika STREITOVÁ, Supervisor, Thesis, Doctoral Programme in Music and Musicology (3rd Cycle) - Ricardo Alves - “*Os recursos interpretativos e a apreciação estética dos andamentos selecionados das sonatas para flauta de J. S. Bach*” University of Évora

Monika STREITOVÁ, Supervisor, Thesis, Doctoral Programme in Music and Musicology (3rd Cycle) - Gabrielle Silva - “*Repertório Português para Flauta Travessa do Século XVIII, com ênfase no contributo de Antonio Rodil. Abordagem Performativa na Flauta Moderna.*” University of Évora

Monika STREITOVÁ, Supervisor, Thesis, Doctoral Programme in Music and Musicology (3rd Cycle) - Ana Cavaleiro - “*Estudo sobre Theobald Böhm: contributo para a (re)construção do ideal interpretativo do repertório romântico para flauta transversal*” University of Évora

Monika STREITOVÁ, Supervisor, Master's Programme in Music Teaching (2nd Cycle) - Catarina Passos - “*A aplicação pedagógica dos requisitos da Música Barroca no ensino oficial da Flauta Transversal – o caso dos alunos do ensino oficial de Música na Academia de Música de Óbidos*” University of Évora

Monika STREITOVÁ, Supervisor, Master's Programme in Music Teaching (2nd Cycle) - Rui Caeiro - “*Adversidades da região orofacial e o seu impacto na aprendizagem da flauta transversal*” University of Évora

Monika STREITOVÁ, Supervisor, Master's Programme in Music Teaching (2nd Cycle) - Leonor Festa - *“Problemática da dislexia no processo de aprendizagem na Flauta Transversal”* University of Évora

Monika STREITOVÁ, Supervisor, Master's Programme in Music Teaching (2nd Cycle) - Cláudia Amado - *“A Música Eletroacústica e a sua Implementação no Ensino de Flauta Transversal”* University of Évora

Monika STREITOVÁ, Supervisor, Master's Programme in Special Education (2nd Cycle) - Irene Ribeiro, University of Algarve

Monika STREITOVÁ, Supervision of pedagogical stages concluded with success:

2022 Escola de Música Nossa Senhora do Cabo - Beatriz Valente

2022 Escola de Música Nossa Senhora do Cabo - Sarah Santana

2022 Conservatório Regional do Baixo Alentejo - Simão Correia

2022 Conservatório de Música do Porto - Maria Castro

2022 Escola de Música do Colégio Moderno - Mariana Pinto

2022 Academia de Música de Lisboa - Pedro Serra

Concluded Master and Doctoral Projects:

Monika STREITOVÁ, Supervisor, Master's Programme in Music Teaching (2nd Cycle) - Maria Nascimento - *“Proposta de um método de memorização musical adaptado à aprendizagem da Flauta Transversal, num modelo de E@D”* University of Évora

Monika STREITOVÁ, Supervisor, Master's Programme in Music Teaching (2nd Cycle) - Sarah Santana - *“Exercício físico e o seu impacto na aprendizagem da flauta transversal”* University of Évora

Monika STREITOVÁ, Supervisor, Master's Programme in Music Teaching (2nd Cycle) - Beatriz Valente - *“O impacto da postura e respiração para a qualidade da embocadura do flautista”* University of Évora

Monika STREITOVÁ, Supervisor, Master's Programme in Music Teaching (2nd Cycle) - Anabela da Silva Oliveira - *“Relatório de Prática de Ensino Supervisionada realizada no Conservatório de Música do Porto - Auto e hetero avaliação através dos registos de áudio”* University of Évora

Monika STREITOVÁ, Supervisor, Thesis, Doctoral Programme in Music and Musicology (3rd Cycle) - Thallyana Barbosa - *“Flauta Armorial: aspectos técnicos e interpretativos de obras selecionadas”* University of Évora

Ana TELES, supervisor, Maria Inês Jardim Beira, *A abordagem de técnicas expandidas do piano com alunos do ensino especializado, nos níveis básico e secundário*, Relatório de Estágio em Ensino de Música (Universidade de Évora, 2022)

#### **4. Professional traineeship (Masters programme) completed (2)**

Ana TELLES, supervisor, Alexandre Gouveia, *Problemas posturais ao piano - consciencialização da utilização do corpo na prática instrumental*, Prática de Ensino Supervisionada em Ensino de Música (Universidade de Évora, 2022)

Ana TELLES, supervisor, Maria Margarida Pinto Lopes, *Ansiedade na Performance Musical em alunos do ensino artístico especializado de música: estratégias para prevenção*, Prática de Ensino Supervisionada em Ensino de Música (Universidade de Évora, 2022)



## 5. Participation in academic evaluation committees (53)

Diogo ALVIM, Scientific Committee of the 8th edition of EIMAD - International Meeting of Research in Music, Arts and Design, 7- 9 July 2022, School of Applied Arts - Polytechnic Institute of Castelo Branco

Dimitris ANDRIKOPOULOS, President of Jury, Lucas Rei Ramos. “*Aplicação de métodos de harmonização automáticos a jogos musicais*”. Master in Composition course. Escola Superior de Música e Artes do Espetáculo. Instituto Politécnico do Porto

Dimitris ANDRIKOPOULOS, External examiner, Nikolai Gimaletdinov. “*Invisible audibility in the obviousness of Count Razumovsky in L. van Beethoven’s String Quartet cycle op.59*”. Supervisor: Professor Doutor Eugénio Amorim. Mestrado em Música. Interpretação Artística. Escola Superior de Música, Artes e Espetáculo. Instituto Politécnico do Porto

Dimitris ANDRIKOPOULOS, External examiner, Ricardo Jorge Domingues Monteiro. “*O Legado pedagógico de Otakar Sevsik na aprendizagem de golpes de arco e outras técnicas violinísticas*”. Supervisor: Professora Doutora Helena Maria da Silva Santana. Departamento de Comunicação e Arte. Universidade de Aveiro

Dimitris ANDRIKOPOULOS, External examiner , Jorge Miguel Rodrigues Pereira. “*A exploração tímbrica e o recurso a técnicas expandidas na multipercussão: um contributo didático para o ensino secundário de percussão*”. Supervisor: Professor Manuel Campos. Mestrado em Ensino de Música – Percussão. Escola Superior de Música, Artes e Espetáculo. Instituto Politécnico do Porto

Filipa MAGALHÃES, Nova Contemporary Music Meeting (NCMM23) — “Listening to today’s music,” International Conference (15 January 2023-15 February 2023) —Member of Scientific Committee

Fernando MAGRE, Examiner for Natália Lacueva Lepri, *A voz instrumental na música popular brasileira: o idiomatismo instrumental na performance vocal*, 2022, Trainee report, Masters in Music, Universidade Estadual de Maringá

Fernando MAGRE, Examiner for Viviane Miranda Vieira, *Nara Leão: uma cantora capixaba na cena carioca*, 2022, Trainee report, Undergraduate in Popular Music, Faculdade de Música do Espírito Santo

Ivan MOODY, Examiner for masters thesis of Nariá Ribeiro, Unversidade Nova, Lisbon, 9 February 2022

Rui PEREIRA JORGE Arguente principal da defesa de mestrado de Alexandra Marquez - *A Importância da Música no Desenvolvimento: Um Enfoque nos Processos Relacionados com o Comportamento*; Instituto Piaget

Rui PEREIRA JORGE Arguente principal da defesa de mestrado de João Gouveia Monteiro - *O Uso do Guitarlift para a Correção Postural na Aprendizagem da Guitarra em Alunos de Iniciação e Curso Básico*; Instituto Piaget

Rui PEREIRA JORGE Arguente principal da defesa de mestrado de Francisco Pias Rato - *A Importância do Estudo Regular na Aprendizagem do Violino no Desenvolvimento Motor*; Instituto Piaget

Rui PEREIRA JORGE Arguente principal da defesa de mestrado de Samuel Moreira Pedro - *A Aprendizagem do Contrabaixo no Ensino a Distância*; Instituto Piaget; Instituto Piaget

Isabel PIRES, Supervisor, Pedro Figueiredo de Oliveira e Sousa (Masters), *A escrita para guitarra de José Lopes e Silva: três casos particulares*, FCSH, UNL, 12 December 2022

Isabel PIRES, President of Jury, Veruska Araújo Costa Deis Demes (Masters), *O ensino remoto de emergência em Brasília durante a pandemia de COVID-19: uma perspectiva de professores do ensino básico*, FCSH, UNL, 9 December 2022

Isabel PIRES, Main opponent, Francisca Santos Silva Rocha Gonçalves (PhD), *Acoustic ecology in artistic creation: re-discovering underwater soundscapes*, Faculdade da Engenharia, Universidade do Porto, 15 September 2022

Isabel PIRES, Main opponent, Martijn Susla (Masters), *Morton Feldman's early clarinet works: a study on temporality and audience perception*, Instituto Politécnico do Porto Escola Superior de Música e Artes do Espetáculo, 22 July 2022

Isabel PIRES, Main opponent, Margarida Alexandra Teixeira Neves (PhD), *Inside the practice room: a philosophical study on musical performance*, Universidade de Coimbra

Isabel PIRES, President of Jury, Kevin Courcelle (PhD), *Approches Narratologiques de la musique de jeu de rôle japonais Final Fantasy : de Final Fantasy à Final Fantasy X*, Université Gustave Eiffel, France, 21 June 2022

Isabel PIRES, President of Jury, Kelly Cristina Boraschi (Masters), *Criatividade e Tecnologias na Educação Musical*, FCSH, UNL, 23 February 2022

Isabel PIRES (Supervisor), Nariá Assis Ribeiro (Other), *RITMO NÃO-PULSANTE: do declínio da métrica e da pulsação em direção a um novo paradigma de escuta e análise para a música pós-tonal*, FCSH, UNL, 9 February 2022

Isabel PIRES (Supervisor), Maria Ines Nunes Pires (Other), *Agrupamentos instrumentais dedicados ao repertório erudito contemporâneo em Portugal no início do século XXI*, FCSH, UNL, 31 January 2022

Isabel PIRES, President of Jury, Ana Beatriz de Sousa Oliveira Alves de Carvalho (Masters), *Produção, promoção e agenciamento de uma orquestra : Relatório de Estágio*, FCSH, UNL, 24 January 2022

Marco Conceição, Paulo Ferreira de Castro, Isabel Pires, Carlos Caires, Madalena SOVERAL, Member of the evaluation committee, documentary competition in the disciplinary area Música/Análise Musical, Composição e Estética, ESMAE, December 2022/January 2023

Marco Conceição, Manuel Pedro Ferreira, Luisa Cybron, Madalena SOVERAL, Han Tol, Pedro Leonardo Memelsdorff, Member of the evaluation committee, coordinator professor in the disciplinary area- Música / Música Antiga / Flauta de Bisel e Interpretação Historicamente Informada (entre ca. 1400 e ca. 1700), ESMAE, December 2022/January 2022

Madalena SOVERAL, Manuel Pedro Ferreira, Luisa Cymbron, Soterraña Aguirre, Evangelina Mascardi, Pedro Sousa e Silva, member of the evaluation committee, documentary competition for professor adjunto, disciplinary area - Música/Música Antiga/Alaúde e Interpretação Historicamente Informada, ESMAE, July 2022

Luís Filipe SÁ, Madalena SOVERAL, Miguel BORGES COELHO, member of the evaluation committee for Frederico RIBEIRO, final recital, Artistic Interpretation Master, ESMAE, July 2022

Madalena SOVERAL, Constantin SANDU, Luís Filipe SÁ, member of the evaluation committee for Anastasia POUSTOGAR, final recital, Masters in Artistic Interpretation, ESMAE, July 2022

Luís Filipe Sá, Madalena SOVERAL, Miguel Borges Coelho, member of the evaluation committee (opponent) for Frederico Ribeiro - *Alkan, um vanguardista esquecido*, (Masters thesis, ESMAE), November 2022

Madalena SOVERAL, Constantin Sandu, Ana Maria Liberal, member of the committee (president) for Anastásia Poustogar, *Prelúdios para piano dos compositores ucranianos Levkó Revutski (1889-1977) e Boris Lyatoshinsky (1895-1968)*, (Masters thesis, ESMAE), December 2022

Monika STREITOVÁ, Opponent, Master's Programme in Music Teaching (2nd Cycle) - Rute Pereira - "*A importância do aquecimento para o ensino e a aprendizagem do violoncelo*", University of Évora

Monika STREITOVÁ, Opponent, Master's Programme in Music Teaching (2nd Cycle) - João Moreira - "*Proposta para a inclusão da preparação para provas orquestrais no ciclo de estudos do ensino vocacional de trompete*", University of Évora

Monika STREITOVÁ, Opponent, Thesis, Doctoral Programme in Music and Philosophy (3rd Cycle) - Margarida Alexandra Teixeira Neves - "*Inside the practice room - a philosophical study on musical performance*" University of Coimbra

Monika STREITOVÁ, Opponent, Master's Programme in Music Teaching (2nd Cycle) - Tiago Paiva - "*A importância da improvisação no ensino da flauta transversal*", University of Aveiro

Monika STREITOVÁ, Opponent, Master's Programme in Music Teaching (2nd Cycle) - Ana Catarina Costa - "*Mais fácil e mais sentimental: A Vivência harmónica como proposta pedagógica para a aula de flauta transversal*", University of Aveiro

Monika STREITOVÁ, Opponent, Master's Programme in Music Teaching (2nd Cycle) - Daniela Gomes - "*A inserção de técnicas estendidas e música contemporânea no ensino de flauta transversal*", Universidade de Aveiro

Monika STREITOVÁ, Opponent, Master's Programme in Music Teaching (2nd Cycle) - Constantino Dykiy - "*Flauta Transversal: a importância da Mecanização*", Instituto Politécnico Castelo Branco

Monika STREITOVÁ, Opponent, Master's Programme in Music Teaching (2nd Cycle) - Inês Beira - "*A abordagem das técnicas expandidas do piano com os alunos do ensino artístico especializado dos níveis básico e secundário*", University of Évora

Monika STREITOVÁ, Opponent, Master's Program in Music Teaching (2nd Cycle) Javier Evil Gonzalez Pereira: "*Saxofon en la creacion contemporanea: una aproximacion al rol del instrumento en la trayectoria del Ensemble Sonido Extremo*", University of Évora

Ana TELLES, Saul Batista Picado, *Metamorfoses de um artista em 7 andamentos. O estímulo visual na performance musical*, Prova de Doutoramento em Música – Performance (Universidade de Aveiro, 2022)

Ana TELLES, Maria Isabel Amara da Silva Pina, *Para uma genealogia da criação musical em Portugal no século XX: a posteridade de Luís de Freitas Branco e o conceito de escola de composição*, Prova de Doutoramento em Ciências Musicais, vertente Musicologia Histórica (Universidade Nova de Lisboa, 2022)

Ana TELLES, António de SOUSA DIAS, Provas de Agregação (Universidade de Lisboa, 2022)

Ana TELLES, João Costa Ferreira, *Écriture pianistique, jeu et interprétation dans l'œuvre de José Vianna da Motta*, Soutenance de Doctorat en Musique et Musicologie (Sorbonne Université, 2022)

Ana TELLES, Edward Valeriano de Luiz Gonçalves Ayres de Abreu, *Os "autos com barcas" de Gil Vicente enquanto ópera: Análise de propriedades significantes nos Auto da barca do inferno (1944) e Auto*

*da barca da glória (1970) de Ruy Coelho e na Trilogia das barcas (1969) de Joly Braga Santos*, Dissertação de Doutoramento em Ciências Musicais – Especialidade Ciências Musicais Históricas (Universidade Nova de Lisboa, 2022)

Ana TELLES, Inês Gouveia, *A importância da Música de Câmara no desenvolvimento de competências sociopessoais, musicais e técnicas*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

Ana TELLES, Lara Nunes, *A evolução das violas de mão e a possível interligação com os cordofones madeirenses*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

Ana TELLES, Carolina Faria, *O canto na flauta: Benefícios de aulas de canto na performance de flauta transversal*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

Ana TELLES, Gabriel Damasceno, *Interpretação de música barroca em violoncelo moderno*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

Ana TELLES, Micaela Brito, *A Natureza como inspiração na música para piano*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

Ana TELLES, Sofia Gomes, *A ansiedade em performance: perspetiva pessoal*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

Ana TELLES, Júlia Monteiro, *O Desenvolvimento da Composição de acordo com a Evolução da Trompa Do Barroco ao Século XX*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

Ana TELLES, João Gabriel Marcos, *Eu e a Viola “Descoberta de Novos Mundos”*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

Ana TELLES, Gabriela Assunção, *A Tradição na Interpretação do repertório Romântico e Pós-Romântico para Violino*, Prova de Aptidão Artística (Conservatório – Escola Profissional das Artes da Madeira, Engº Luiz Peter Clode, 2022)

## **6. Scientific reports in the context of advanced training (3)**

Ana TELLES (rapporteur), Experimental Term Evaluation of Pedro João Agostinho Figueiredo Santander Rodrigues, Assistant Professor at the Department of Communication and Art (Universidade de Aveiro, 2022)

Ana TELLES (rapporteur), Table of requirements for the evaluation of internal promotion competitions (coordinating professor and principal coordinator), at the Escola Superior de Música of the Instituto Politécnico de Lisboa, in accordance with the provisions of Decree-Law no. 112/2021 of 14 December (Instituto Politécnico de Lisboa, 2022)

Ana TELLES (rapporteur), Establishment of requirements for internal competitions at the Escola Superior de Música e Artes do Espectáculo do Instituto Politécnico do Porto (Instituto Politécnico do Porto, 2022)

## 7. Short-term specialized seminars (5)

Monika STREITOVÁ, *Congresso do Ensino especializado em Música*, Fundação Gulbenkian, Lisbon, January 2022

Monika STREITOVÁ, Masterclasses at “Flute week” , Conservatorio de Vivaldi, Alessandria, Italy, October 2022

Monika STREITOVÁ, *Flute Masterclasses* in Bratislava, Conservatory of Music, November 2022

Monika STREITOVÁ, communication “*Vliv nových fletnových technik na kvalitu tonu*” Conservatory of Bratislava, Slovak Republic, 29 November 2022

Monika STREITOVÁ, communication “*The interaction of instrumentalist with electroacoustic media in mixed music*” École Supérieure de Musique Bourgogne - Franche-Comté, Longuic, France, 3 December 2022

## 8. Other research supervision (including postdoctoral research) (5)

Dimitris ANDRIKOPOULOS, Research Visiting Scholar na Divisão de Artes e Humanidades da New York University Abu Dhabi (NYUAD). Sponsorship: Carlos Guedes

Rui PEREIRA JORGE:

Supervision of Bachelors' theses

Orientador científico do estágio de licenciatura de Gonçalo Tavares - *Composição, gravação e produção do tema 'Unwinking'*; FCSH- UNL

Orientador científico do estágio de licenciatura de Bernardo Redol - *Composição, gravação e produção do tema 'Ainda Moras Aqui'*; FCSH- UNL

Orientador científico do estágio de licenciatura de Carina Andreia Pesca - *Composição, gravação e produção do tema 'Summer Afternoon'*; FC do tema *Se Eu*; FCSH- UNL

Ana TELLES, Sílvio Ferraz de Mello Filho, *Música, fenómeno energético: projecto de investigação prático-conceitual de composição* (Universidade de Évora – CESEM)

## F. Submissions for funding

### 1. Projects (6)

Jaime Reis, Carlos CAIRES, Sérgio Henriques, “*Habitus: Inhabited soundscapes*”, IDI&CA 2022, Instituto Politécnico de Lisboa (funded)

Marco CONCEIÇÃO, *LISTEN - Listening to Invisible Heritage* – 2022.05428.PTDC; PI: Pedro Sousa Silva; co-PI: Marco Conceição

Fernando MAGRE (team member), Project *Memória Sonora, musical, ambiental e social: organização de acervos, tratamento da informação, desenvolvimentos tecnológicos, abordagens artísticas, musicológicas, etnográficas e ecológicas inovadoras*, São Paulo Research Foundation (FAPESP) Call, Programas Especiais / LinCar - Abordagens inovadoras na pesquisa em Linguagem, Comunicações e/ou Artes, 2022 (not funded)

Isabel PIRES, PI, *Magnetic Music: The forgotten sounds of Gulbenkian Contemporary Music Meetings*. European Union, Belgium (not funded)

Monika STREITOVÁ, Support of ERASMUS +, Conservatório Vivaldi, Alessandria, Italy, October 2022.

Ana TELLES (Principal Investigator), Project *Viver e re-viver Évora*, Programa de Apoio a Iniciativas de Acolhimento e Integração dos Novos Estudantes, evaluation pending

## 2. Grants and grant submissions (11)

Rui FAUSTINO, grant for musical composition and performance, Heisenberg Quintet, given by Musikfonds Förderprogramms Neustart Kultur, 4 months. Grant taken up from February 2022

Rui FAUSTINO, grant for musical composition and performance, For Unaccompanied Drums, given by Musikfonds Förderprogramms Neustart Kultur, 6 months. Grant taken up from December 2022

Filipa MAGALHÃES, “Post-custodial archive: a new theoretical framework combining musicology and archival sciences for music theatre preservation”, (PFOS22\220757), *The British Academy Postdoctoral Fellowship Outline Stage 2022-23* (submitted on 12 October 2022)

Filipa MAGALHÃES, “Music theatre preservation: a bridge between musicology and archival science”, (2022.07416.CEECIND), *Stimulus of Scientific Employment, Individual Support* (CEEICIND) – 5<sup>th</sup> Edition (funded)

Fernando MAGRE, Postdoctoral fellowship, Project *A obra composicional de Damiano Cozzella: organização e análise crítica de seus documentos musicais no acervo do CIDDIC/UNICAMP*, São Paulo Research Foundation (FAPESP), 2022 (not funded)

Fernando MAGRE, Postdoctoral fellowship, Project *O universo musical de Damiano Cozzella: em busca de sua linguagem composicional*, Espírito Santo Research and Innovation Support Foundation (FAPES), 2022 (under evaluation)

Pedro Miguel de Sousa Moreira, Ana TELLES (advisor), Project *PLUG IN*, Verão com Ciência | Bolsa de Iniciação à Investigação\_Magallanes (Universidade de Évora - CESEM, 2022)

Rita TORRES (Junior Researcher), FCT 2022 Individual Call to Scientific Employment Stimulus, 2022.00988.CEEICIND, not recommended for funding

Riccardo WANKE, Stimulus of Scientific Employment Individual Support (5th Ed. // 2020), Project title: *Empowering Listeners. How to inspire the listeners of the future by opening up contemporary art music to wider audiences*, Score: 9.00, not recommended for funding.

Riccardo WANKE, MSCA Postdoctoral Fellowships 2022 (HORIZON-MSCA-2022-PF-01), Project title: *Geometries in Sound: How to Empower the Listener of the Future by studying the Perception of Contemporary Art Music*, Department of Art History, Musicology and Theatre Studies. UNIVERSITEIT GENT (Belgium), result pending.

Riccardo WANKE, ERC Starting Grant 2023, Project title: *Listen to the Future: Empowering the Listener of the Future by studying the perception of Contemporary Art Music*, FCSH-NOVA, University Nova of Lisbon, Portugal, result pending.

## G. Outreach activities (including community service) (27)

Carlos CAIRES, Prémio de Relevância na Comunidade. <https://www.ipl.pt/noticias/premios-de-relevancia-na-comunidade-valorizacao-e-reconhecimento-da-comunidade-academica>

Nuno FONSECA, Concepção e programação) TOPOGRAFIAS IMAGINÁRIAS: O SOM DA CIDADE NO CINEMA II, 7.º ciclo de visionamentos comentados, actividade do Arquivo Municipal de Lisboa em colaboração com o projecto *Fragmentação e Reconfiguração: a experiência da cidade entre arte e filosofia*, Lisboa (edição sonora) 11 November 2022

<https://arquivomunicipal.lisboa.pt/atividades-e-difusao/projetos/topografias-imaginarias/o-som-da-cidade-no-cinema-2022>

Nuno FONSECA, Radio show/programa de rádio “Ruas de Sentido Único 2ª série” at Antena 2 (RTP) w/ Maria Filomena Molder & Nélío Conceição [https://www.rtp.pt/antena2/destaques/ruas-de-sentido-unico-2-serie-6as-feiras-14h00\\_5045](https://www.rtp.pt/antena2/destaques/ruas-de-sentido-unico-2-serie-6as-feiras-14h00_5045) (13 episodes (23 min each) transmitted from 7 October to 6 January 2023 available on streaming at <https://www.rtp.pt/play/p5775/e645193/ruas-de-sentido-unico>

Fernando MAGRE, approved in first place in the contest for Full Professor of Musicology at Faculdade de Música do Espírito Santo, 2022

Ricardo MATOSINHOS, Country representative (Portugal) at the International Horn Society

Ivan MOODY, Book launch of *The Life and Works of Rudolf Bruči*, Princess Ljubica Museum, Belgrade, Serbia, 8 December

Ivan MOODY, Book launch of *The Life and Works of Rudolf Bruči*, Isidor Bajić School of Music, Novi Sad, Serbia, 7 December

Cláudio de PINA (member, consultant), *International Experimental Organ Network*, 2022

Isabel PIRES, co-editor, *Filigrane: Musique, Esthétique, Sciences, Société* (Delatour), France, from 7 July 2022

João SILVA, *Orquestra (Re)Inventada – Oficina de construção de instrumentos musicais e experimentação sonora*, Disrupção – Associação Cultural, Casa da Cultura de Setúbal, Setúbal, Portugal, 3 April 2022

João SILVA, *Orquestra (Re)Inventada – Oficina de construção de instrumentos musicais e experimentação sonora*, Disrupção – Associação Cultural, Colégio das Faias, Azeitão, Portugal, 31 May 2022

João SILVA, *Orquestra (Re)Inventada – Oficina de construção de instrumentos musicais e experimentação sonora*, Disrupção – Associação Cultural, Colégio das Faias, Azeitão, Portugal, 7 June 2022

Ana TELLES (chair), Working Group Arts in Education (ELIA – European League of Institutes of the Arts, from September 2022)

Ana TELLES (member of the executive committee), Application of Évora to be European Capital of Culture in 2027 (Câmara Municipal de Évora, Évora, from May 2022)

Ana TELLES (member), Comissão Especializada Arte e Cultura (Conselho de Reitores das Universidades Portuguesas, from May 2022)

Ana TELLES (invited speaker), “Roundtable 3: Missão cultural da Universidade – Percursos”, III Encontro Universidade e Cultura, Conselho de Reitores das Universidades Portuguesas (Universidade da Beira Interior, Covilhã, Portugal, 2022)

Ana TELLES (invited speaker), “Roundtable Education and Youth: Valorisation and Recognition of Regional Cultural Heritage”, *CHARTER in REGIONS workshop “Traditions of Cultural Heritage”* (Fundação Eugénio de Almeida, Évora, Portugal, 2022)

Ana TELLES (invited speaker), “Roundtable Looking forward”, Collective Evaluation of Artistic and Design-Driven Doctoral Training Final Multiplier of the CA<sup>2</sup>RE+ Erasmus+ Strategic Partnership (online, 2022)

Ana TELLES (invited guest), Lançamento do Projeto Trio de Damas, Produções Musicamera (Fábrica do Braço de Prata, Lisbon, Portugal, 2022)

Ana TELLES (nominated artist), “Categoria Melhor Álbum de Música Clássica/Erudita, with the album *João Madureira: Estudos Literários: Retratos*”, Prémios PLAY da Música Portuguesa (Coliseu dos Recreios, 2022)

Ana TELLES (member of the jury), *Concurso interno de promoção para a categoria de Professor Catedrático para a área disciplinar de Interpretação da Escola de Artes da Universidade de Évora, aberto pelo edital n.º 624/2022 (2.ª série) e BEP oferta OE202205/0499, ambos de 13 de maio*, Universidade de Évora, Évora, Portugal, 2022

Ana TELLES (president of the jury), *Concurso documental interno para o recrutamento de um professor Associado para a área disciplinar de Artes Cénicas da Escola de Artes, aberto pelo Edital n.º 467/2022 (2.ª Série) e BEP OE202204/0427, de 14 de abril*, Universidade de Évora, Évora, Portugal, 2022

Ana TELLES (member of the jury), *Concurso de promoção interna para um lugar de Professor Associado do Departamento de Música da Escola de Línguas, Artes e Ciências Humanas*, Universidade do Minho, Braga, Portugal, 2022

Ana TELLES (president of the jury), *Provas de Agregação requeridas pelo Doutor Miguel Diniz Santos Gonçalves Henriques, com a constituição publicada no Diário da República, 2.ª série, n.º 10, de 14 de janeiro de 2022 (Aviso n.º 868/2022)*, Universidade de Évora, Évora, Portugal, 2022

Ana TELLES (member of the jury), *Concurso documental para recrutamento de um Professor Adjunto na área disciplinar de Música, Canto, para a Escola Superior de Música de Lisboa*, Instituto Politécnico de Lisboa, Lisbon, Portugal, 2022

Ana TELLES (member of the jury), *Concurso documental para recrutamento de um Professor Adjunto na área disciplinar de Música, Tuba, Eufónio, para a Escola Superior de Música de Lisboa*, Instituto Politécnico de Lisboa, Lisbon, Portugal, 2022

Ana TELLES (member of the jury), *Prémio José Augusto Alegria (Piano)*, Conservatório Regional de Évora – *Eborae Musica*, Évora, Portugal, 2022

## **H. Professional artistic activity**

### **1. Artistic production/composition of music (38)**

Mariana Piedade Sousa AGUIAR, published under the name Marie, Online Art Instalation - *Deep Mind*, Music and Video Installation, Syntropy App

Mariana Piedade Sousa AGUIAR, published under the name Marie, Online Art Instalation – *Nature Calls*, Music Production, Syntropy App



Mariana Piedade Sousa AGUIAR, published under the name Marie, Online Art Instalation - Eerie Pigments, Music Production, Syntropy App

Diogo ALVIM, *Posição Relativa*. Flute, Bb Clarinet, Violin, Cello and percussion (2022)

Diogo ALVIM, Joana BRAGA, *Os Passos em Volta - Trafaria*, Performative walk with sound and image installations, for Territórios Nómadas | T-Factor | Universidade Nova de Lisboa, (2022)

Diogo ALVIM, *Música para Uma Sucessão Inevitável de Acontecimentos*, for a piece by Tânia Carvalho (2022)

Diogo ALVIM, *Música para o Palácio*, for a piece by Paula Diogo and Lígia Soares (2022)

Diogo ALVIM, *Music for Different Takes*, for a Super8 piece by collective PiroPeep (2022)

Dimitris ANDRIKOPOULOS, *Mirolói III* for B-flat Clarinet and Fixed Media

Dimitris ANDRIKOPOULOS, *Décima – Fado, Beijo, Liberdade* for Portuguese Guitar

Dimitris ANDRIKOPOULOS, *O pão que a terra lhe dá - Title music*” for Vibraphone

Dimitris ANDRIKOPOULOS, “*Mirolói II*” for Traverso Flute and Viola da Gamba

Christopher BOCHMANN, *Angel in red* (2022) for guitar, c.5’

1st perf: 24.ix.22; Dejan Ivanović; Igreja Paroquial, Arrentela (2º Concurso Internacional de Guitarra, Seixal)

Christopher BOCHMANN, *Astrolabe* (2022) chamber opera, c.55’

Philippa (Soprano), 5 voices (S.MS.A.T.B) Ensemble: 1.1.1.sax.1 – 1.1.1.0 – Perc.Pf.Hp – 2.2.2.1  
Libretto: Jonathan Weightman

Christopher BOCHMANN, *Quinquatria* (2002) for orchestra, c.11’

Orch: 3(picc).3(EH).3 (BCl).3(CBn) – 4.3.3.1 – 3 perc.- strings (11.4.4.3)

1st perf.: 14.xi.2022; Orquestra Sinfónica Juvenil cond. C.C.B.; Teatro S.Luiz, Lisbon.

Christopher BOCHMANN, *Arranque* (2022) for flute, c.3’ Didactic piece to be included in the project “Ao abrigo do sobreiro”

Christopher BOCHMANN, *Wandering from clime to clime*: Concerto for accordion and chamber orchestra (2002), c.30’

Orch: Fl, Alto Fl, Ob, Cor Ang, Cl, Bass Cl, Alto Sax, Bsn – 2 Hn, Tpt . 8 Vn, 3 Vla, 3 Vc, Cb

Christopher BOCHMANN, *Canzona VI* (2022) for double Wind Quintet, c.8’

Instrumentation: 2fl, 2ob, 2cl, 2bn, 2hn. Commissioned by Opusspiritum ensemble

Christopher BOCHMANN, *Baila* (2022) for cello, c.3’ Didactic piece to be included in the project “Ao abrigo do sobreiro”

Christopher BOCHMANN, *Angel in green* (2022) for violin, c.5’

Carlos CAIRES, *Propagation* for mixed quintet and electronics, (2022).

Carlos CAIRES, *Invisible places*: a sound/image installation in a 16 loudspeaker dome. Culture & Sustainability Symposium, Lisbon, Lisboa Incomum, 2022

Marco CONCEIÇÃO, Concerto ESMAE at Sarevejo “Majske Muzickesvecanosti”- Live Clarinet (Nuno Pinto), Voice (Bruno Pereira), Live Electronics (Marco Conceição) and Text (Mário Azevedo). 26 May 2022

Marco CONCEIÇÃO, *Isti sunt due olive*. musicus minusculus. (single). Recorded the Single . Artistic Direction by Pedro Sousa Silva, performed by Arte Minima. 2022

Marco CONCEIÇÃO, *O beata Maria*. musicus minusculus. (single). Recorded the Single . Artistic Direction by Pedro Sousa Silva, performed by Arte Minima. 2022

Marco CONCEIÇÃO, *Pontos de Passagem - Fado Malvado* (CD). Mixed and mastered the album Pontos de Passagem. 2022

José Alberto Gomes/João DIAS, “And it keeps going or the never-ending song of life”, instalação multimedia criada no âmbito do projeto COPRAXIS. Colaborador Científico: Eurico Morais-de-Sá Exposições: 5 – 16 March at ECTOPIA, Lisboa; 1 – 22 April at i3S

Nuno FONSECA (sound design & editing) Radioshow/Programa de rádio “Cóclea – o Labirinto da Escuta” at Antena 2 (RTP) w/ Maria Filomena Molder [https://www.rtp.pt/antena2/destaques/caleidoscopio-ii-domingo-22h00-quarta-13h00-sabado-5h00\\_4857](https://www.rtp.pt/antena2/destaques/caleidoscopio-ii-domingo-22h00-quarta-13h00-sabado-5h00_4857) (13 episodes (57 min each) transmitted from 2 January 27 March 2022 available on streaming at <https://www.rtp.pt/play/p330/e589463/caleidoscopio> )

Joana GAMA (composer, performer), Luís FERNANDES (composer, performer), Victor Hugo Pontes (director) et al., *Corpo Clandestino*: composition and recording of soundtrack for dance piece, Première: Setúbal, Fórum Municipal Luísa Todi, 24, 25 September 2022, <https://www.forumluisatodi.pt/espetaculo/corpo-clandestino-2/2022-09-24/>

Joana GAMA (co-creation, performer), João GODINHO (co-creation, composer), José Luís PEIXOTO (text), Frederico ROMPANTE (light design), *Como uma paisagem imensa, a palma das mãos*: creation of multimedia piano concert, 2022

Joana GAMA (co-creation), João GODINHO (composer, co-creation), Francisco EDUARDO (illustration), *Pássaros & Cogumelos*: creation of theatrical piece with music for toy piano, 2022

Helder Filipe GONÇALVES, *Cabrália, 16° Sul, 39° Oeste*, para orquestra, coro e solistas (espectáculo com narração, teatro e projecção de imagens). Nova versão, envolvendo electroacústica. Apresentado no Festival das Beiras, dirigido pelo próprio, em Belmonte, Fundão, Covilhã, Sabugal e Guarda, 2022

Helder Filipe GONÇALVES, Sonoplastia e música original para *Corpsing*, encenação de Gil Salgueiro Nave, Covilhã: Teatro das Beiras, 2022

Ricardo MATOSINHOS, *Fantasia Op.89*. (2022)

Ivan MOODY, *Tres Canciones de Lorca* (2022) 7” SSAA For Coro Aglepta, Barcelona

Ivan MOODY, *Cavafy Songs* (2022) 12’00” Countertenor & Piano For Michael Chance

Ivan MOODY, *Tre Notturni* (2022) 10’00” Baryton trio Fr the Valencia Baryton Project

Ivan MOODY, *Byzantine Requiem* (2022) 25’00” SATTBarB For Singer Pur Performances:

April 28 Valencia Baryton Project, Santa Barbara Museum of Art, Santa Barbara, CA, 19:30

April 25 Valencia Baryton Project, Athenaeum Museum & Arts Library, La Jolla, CA, 19:30

April 22 Valencia Baryton Project, Chamber Music Corvallis, OR (First Presbyterian Church, Monroe Avenue & 9<sup>th</sup>/8<sup>th</sup> Street), 19:30

April 10 (World première) Valencia Baryton Project, National Music Museum, Vermillion, SD, 20:00

Riccardo WANKE, “i”, music composition for electric piano, electronics and modular synthesizers (published 2023)

## 2. Concerts and recitals (157)

Diogo ALVIM, Joana Braga, *Os Passos em Volta - Trafaria*, Performative walk with sound and image installations, for Territórios Nómadas | T-Factor | Universidade Nova de Lisboa, Alpena, Trafaria, 25-26 June 2022

Diogo ALVIM, et al. (Colectivo Piropeep), *Different Takes*, Super8 and sound performance, Boom Festival, July 2022

(Music by Diogo ALVIM) Larry Axelrod, *Peça com Vista*, Première, Oculito da Ajuda, Lisbon, 16 September 2022

(Music by Diogo ALVIM) Miguel Pereira, *Era um peito só cheio de promessas*, NAVE, Santiago, Chile, 27-28 August 2022

(Music by Diogo ALVIM) Paula Diogo, Lúgia Soares, *O Palácio*, TBA Lisbon, 7-11 September 2022

(Music by Diogo ALVIM) Tânia Carvalho, *Sucessão Inevitável de Acontecimentos*, RTP, 29 April 2022

(Music by Diogo ALVIM) Miguel Pereira, *Era um peito só cheio de promessas*, NAVE, Santiago, Chile, 27-28 August 2022

(Music by Diogo ALVIM) Tânia Carvalho, *A Bag and a Stone*, (Music by Diogo ALVIM), Théâtre Les Abbesses, Paris, 15 October 2022

(Music by Diogo ALVIM) Tânia Carvalho, *Doesdicon*, (Music by Diogo ALVIM), Théâtre Les Abbesses, Paris, 12-16 October 2022

(Music by Diogo ALVIM) Tânia Carvalho, *S*, Le Centquatre – Paris, 27-30 October 2022

Dimitris ANDRIKOPOULOS, *Miroloi III* para Clarinete em Si bemol e Eletrónica. Clarinete: Carlos Silva. Ensemble DME. Museu Francisco Tavares Proença Junior. Castelo Branco, Portugal

Dimitris ANDRIKOPOULOS, *Décima – Fado, Beijo, Liberdade e Música do genérico final*. Original film soundtrack

Dimitris ANDRIKOPOULOS, “*O pão que a Terra lhe dá - Tradição Oral do Concelho de Odemira*”. Cineteatro Camácho Costa. Odemira, Portugal

Dimitris ANDRIKOPOULOS, *Now I am Become Death I* para Violino solo, Eletrónica em tempo real e Vídeo, *Moiroi II* para Flauta e Eletrónica, *Staal* para Quatro Canais. Vários intérpretes. Concerto Monográfico.digitIZMIR\_8. Izmir, Turquia

Dimitris ANDRIKOPOULOS, *Segment I* para Quarteto de Cordas. 33,7 A Two-Day Festival of New Music by Lucilin. Kulturfabrik, Esch-sur-Alzette, Luxemburgo

Dimitris ANDRIKOPOULOS, *Moiroloi II* para Flauta Traverso e Viola da Gamba. Flauto: Dimitris Kountouras, Viola da Gamba: Elektra Miliadou. Banchetto Musicale '22. Monologos – Recital of historical flute. Palace of the Grand Dukes. Vilnius, Lithuania

Dimitris ANDRIKOPOULOS, *Solo for Two*. Percussão: Noelia Villaverde, Miriam Llerena. Café Concerto Francisco Beja. Oporto, Portugal

Dimitris ANDRIKOPOULOS, *O mio bambino caro* da Opera Gianni Schicchi de Giacomo Puccini. Transcription for two pianos A Night at the Opera. Piano: Lefki Karpodini e Michael Brownlee Walker. Parnassos Literary Society. Athens, Greece

Dimitris ANDRIKOPOULOS, *Solo I for Multipercussion*. Percussão: Nuno Aroso. Conferencia “*Xperimus. Experimentation and beyond in music*”. Casa da Música. Oporto, Portugal

Dimitris ANDRIKOPOULOS, *Miroloi I* para Solo Flauta. Flauta: Cristina Ioan. Electrofest 2022. NYU Arts Centre. Abu Dhabi, United Arab Emirates

Christopher BOCHMANN, *Canzona V*; Orquestra de Saxofones do Dão, conducted by Henrique Portovedo; Instituto Politécnico de Viseu. Part of Festival da Primavera, 13 April 2022

Christopher BOCHMANN, *Açorda Alentejana*; Regiane Yamaguchi; Universidade Nova de Lisboa, 8 June 2022

Christopher BOCHMANN, *Essay XXI*; Luís Gomes (clarinet); Kulturkirche Liebfrauen, Duisburg, Germany. Context: Musik der (un)Ruhe, Project by Kunsu Shim and Gerhard Stäbler, 7 November 2022

Christopher BOCHMANN, Concerts conducted in 2022:

11 concerts with the Orquestra Sinfónica Juvenil

2 concerts with the Grupo de Música Contemporânea da Universidade de Évora

1 concert with the Grupo de Música Contemporânea de Lisboa

1 concert with the Orquestra do Alentejo (palácio D. Manuel, 18.x.22)

Carlos CAIRES (comp.), Capdeville Ensemble, *Os sons em volta*, Lisbon, Auditório Vianna da Motta, January 2022

Carlos CAIRES (comp./Perf.), *Timeless electronics: Concert for babies*, Leiria, Miguel Franco Theatre, April 2022

Carlos CAIRES (comp./Perf.), *Timeless electronics: Concert for babies*, Coimbra, São Francisco Monastery, May 2022

Carlos CAIRES (comp./Perf.), *Timeless electronics: Concert for babies*, Loulé, Cine-Teatro Louletano, Mai 2022

Carlos CAIRES (comp.), Ana Telles (Piano), *NuN* for piano, electronics and Video, Lisboa, Festival Monstra, São Jorge Cinema, June 2022

Carlos CAIRES (comp.), sond'ar-te electric ensemble, *Propagation for mixed quintet and electronics*, Lisboa, O'culto da Ajuda, June 2022

Carlos CAIRES (comp.), Ana Telles (Piano), *NuN* for piano, electronics and Video, Arras, Arras Film Festival, November 2022

Carlos CAIRES (comp.), Mafalda Carvalho (Flauta), *Lebhaft*. Castelo Branco, Museu Francisco Tavares Proença Júnior, November 2022

Carlos CAIRES (comp.), Orquestra Metropolitana de Lisboa, *Clepsidra*. Lisbon, Aula Magna da Reitoria da Universidade de Lisboa, November 2022

Carlos CAIRES (comp.), Ana Telles (Piano), *NuN* for piano, electronics and Video, Seia, Casa Municipal da Cultura de Seia, December 2022

João DIAS, “DiRE-SoNo – Discursos de (R)Evolução do Som no Espaço – Zone#1, Instalação com Performance”, ISEA 2022 Barcelona, International Symposium on Electronic Art, Centro Cultural Contemporâneo de Barcelona, 13 June 2022

João DIAS, Drumming GP - "Textures & Lines", Teatro Municipal da Covilhã, 19 February 2022

João DIAS, Sond’Ar-te Electric Ensemble - “Ópera a Laugh to Cry de Miguel Azguime”, O’Culto da Ajuda, Lisboa, 7, 8, 9 and 10 April 2022

João DIAS, Sond’Ar-te Electric Ensemble – “Stefano Gervasoni, Miguel Azguime & Premiado Concurso Composição 2021”, O’Culto da Ajuda, Lisboa, 7 May 2022;

João DIAS, Supernova Ensemble – “Spillover” de Matthew Biederman & Pierce Warnecke, Festival INDEX, Teatro Circo, Braga, 13 May 2022

João DIAS, Sond’Ar-te Electric Ensemble, “Retrato Isabel Soveral, Concerto monográfico”, Casa da Música - Sala 2, Porto, 22 May 2022

João DIAS, Sond’Ar-te Electric Ensemble, “Retrato Isabel Soveral, Concerto monográfico”, O’Culto da Ajuda, Lisboa, 23 May 2022

João DIAS, Electroville Jukebox – “Concerto de música Portuguesa”, Auditório da Canto Firme, Tomar, 6 June 2022

João DIAS, Sond’Ar-te Electric Ensemble, “Estreias de Obras Encomendadas”, O’Culto da Ajuda, Lisboa, 18 June 2022

João DIAS, Supernova Ensemble – “Gesto & Síntese” de Diogo Tudela, Instalação com performance, Festival Circular, Teatro Municipal de Vila do Conde, 24 September 2022

João DIAS, Supernova Ensemble - “Obras Portuenses da Década de 20” (Programação da Sonoscopia Associação para o Cultura em Expansão da Câmara Municipal do Porto), Igreja de São Pedro da Afurada, Porto, 30 September 2022

João DIAS, Sonoscopia Associação – “Gestos Invisíveis”, Casa da Cultura de Ílhavo, Ílhavo, 2 October 2022

João DIAS, Sond’Ar-te Electric Ensemble, Concerto no Festival Música Viva 2022, O’Culto da Ajuda, Lisboa, 18 November 2022

João DIAS, Sond’Ar-te Electric Ensemble, “Monográfico Ângela Lopes”, O’Culto da Ajuda, Lisboa, 8 December 2022

João DIAS, Sond’Ar-te Electric Ensemble, “Monográfico Ângela Lopes”, Igreja da Misericórdia, Santa Maria da Feira, 9 December 2022

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Montemor-o-Novo, O Espaço do Tempo, 3 December 2022 <https://oespacodotempo.pt/event/as-arvores-nao-tem-pernas-para-andar-concerto/>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Ourém, Teatro Municipal de Ourém, 18 and 19 November 2022 (Total: 4 performances), <https://teatromunicipal.ourem.pt/evento/as-arvores-nao-tem-pernas-para-andar/>

Joana GAMA (piano), *O Livro dos Sons de Hans Otte*, Ourém, Teatro Municipal de Ourém, 18 November 2022, <https://teatromunicipal.ourem.pt/evento/o-livro-dos-sons/>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Santo Tirso, Centro de Arte Alberto Carneiro, 10, 11, 12 November 2022 (Total: 6 performances), <https://www.cm-stirso.pt/conhecer/noticias/noticia/joana-gama-apresenta-concerto-para-criancas-em-santo-tirso>

Joana GAMA (piano), *O Som e a Palavra aos Jovens Pianistas*, Porto, Museu da Cidade, 5 November 2022, <https://museudacidadeporto.pt/recurso/o-som-e-a-palavra-aos-jovens-pianistas-1/>

Joana GAMA (piano), Victor Hugo PONTES (director) et al., *Drama*, Ovar, centro de Arte de Ovar, 4 November 2022, [https://cms.cm-ovar.pt/upload\\_files/client\\_id\\_1/website\\_id\\_2/2022/Agenda%20Cultural/agenda\\_set-dez2022\\_versao\\_WEB.pdf](https://cms.cm-ovar.pt/upload_files/client_id_1/website_id_2/2022/Agenda%20Cultural/agenda_set-dez2022_versao_WEB.pdf)

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Porto, Coliseu do Porto (Festival O meu primeiro FITEI), 1 and 2 November (Total: 2 performances), *nas-para-andar*

Joana GAMA (piano), João GODINHO (composer), Victor Hugo PONTES (director) et al., *Nocturno*, 21 October 2022 (Total: 2 performances), [https://www.cm-pontedelima.pt/cmpondedelima/uploads/document/file/5532/agenda\\_pl\\_10\\_2022.pdf](https://www.cm-pontedelima.pt/cmpondedelima/uploads/document/file/5532/agenda_pl_10_2022.pdf)

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Estarreja, Cine-Teatro Estarreja, 16 and 18 October 2022 (Total: 3 performances), <https://www.noticiasdeaveiro.pt/historias-sobre-arvores-contadas-ao-piano/>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Covilhã, Teatro Municipal da Covilhã, 12 October (Total: 2 performances), <https://quartaparedecovilha.wordpress.com/2022/09/19/em-transito-2022/>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Paredes de Coura, Centro Cultural de Paredes de Coura, 9, 10 and 11 October 2022 (Total: 6 performances), <https://www.paredesdecoura.pt/eventos/programa-familia-as-arvores-nao-pernas-andar/>

Joana GAMA (composer, performer), Luís FERNANDES (composer, performer), *There's no knowing*, Luxemburgo, Philharmonie Luxembourg, 7 October 2022, <https://www.philharmonie.lu/en/programm/joana-gama-luis-fernandes/4279>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Barcelos, Teatro Gil Vicente, 18 September (Total: 2 performances), <https://www.cm-barcelos.pt/2022/08/setembro-chega-com-mais-de-uma-dezena-de-espectaculos-2/>

Joana GAMA (composer, performer), Luís FERNANDES (composer, performer), *There's no knowing*, Porto, Teatro Municipal do Porto - Rivoli, 17 September 2022, <https://www.teatromunicipaldoporto.pt/pt/programa/joana-gama-e-luis-fernandes-theres-no-knowing/>

Joana GAMA (co-creation, performer), João GODINHO (co-creation, composer), José Luís PEIXOTO (text), Frederico ROMPANTE (light design), *Como uma paisagem imensa, a palma das mãos*, Sardoal, Centro Cultural Gil Vicente (Festival Caminhos Literários), 31 July 2022, <https://mediotejo.net/joana-gama-dia-31-no-sardoal-com-concerto-inspirado-em-obra-de-jose-luis-peixoto/>

Joana GAMA (piano), Vítor RUA (composer), Hans OTTE (composer), John CAGE (composer), Erik SATIE (composer), *Piano recital*, Vinhais, Centro Cultural dos Condes de Vinhais (4th Bienal Jorge Lima Barreto), 15 July 2022, <https://po-ex.net/noticias/4a-bienal-jorge-lima-barreto-centro-cultural-solar-dos-condes-de-vinhais-15-e-16-07-2022/>

Joana GAMA (piano), Hans OTTE (composer), John CAGE (composer), Erik SATIE (composer), *Piano recital*, Toulon, Prsvis de la Medithèque Chalucet (Festival de Musique Toulon & Région - Season Portugal / France), 23 June 2022, [https://festivalmusiquetoulon.com/wp-content/uploads/2022/07/festivalmusiquetoulon-saison2223-brochure-FINAL-web\\_compressed.pdf](https://festivalmusiquetoulon.com/wp-content/uploads/2022/07/festivalmusiquetoulon-saison2223-brochure-FINAL-web_compressed.pdf)

Joana GAMA (toy piano), João GODINHO (composer), *Pássaros & Cogumelos*, Alcobaça, Parque Verde, 17 and 18 June 2022 (Total: 3 performances), [https://www.artemrede.pt/pt\\_pt/project/passaros-e-cogumelos/](https://www.artemrede.pt/pt_pt/project/passaros-e-cogumelos/)

Joana GAMA (toy piano), João GODINHO (composer), *Pássaros & Cogumelos*, Alcanena, Cine-Teatro São Pedro (originally scheduled for Jardim das Alagoas), 9 and 10 June 2022 (Total: 3 performances), [https://www.artemrede.pt/pt\\_pt/project/passaros-e-cogumelos/](https://www.artemrede.pt/pt_pt/project/passaros-e-cogumelos/)

Joana GAMA (toy piano), João GODINHO (composer), *Pássaros & Cogumelos*, Ereira (Torres Vedras), Associação de Moradores (originally scheduled for Largo da Capela de Santa Luzia), 5 and 6 June 2022 (Total: 2 performances), [https://www.artemrede.pt/pt\\_pt/project/passaros-e-cogumelos/](https://www.artemrede.pt/pt_pt/project/passaros-e-cogumelos/)

Joana GAMA (toy piano), João GODINHO (composer), *Pássaros & Cogumelos*, Sobral de Monte Agraço, Parque Verde das Bandorreira, 5 June 2022, [https://www.artemrede.pt/pt\\_pt/project/passaros-e-cogumelos/](https://www.artemrede.pt/pt_pt/project/passaros-e-cogumelos/)

Joana GAMA (toy piano), João GODINHO (composer), *Pássaros & Cogumelos*, Abrantes, Parque Urbano de São Lourenço, 26 [Première], 27 and 28 May 2022 (Total: 3 performances), [https://www.artemrede.pt/pt\\_pt/project/passaros-e-cogumelos/](https://www.artemrede.pt/pt_pt/project/passaros-e-cogumelos/)

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Ílhavo, Casa da Cultura de Ílhavo (Festival Ilustração à Vista - 23 Milhas; performances at Planteia and schools), 4 to 8 May 2022 (Total: 7 performances), <https://www.23milhas.pt/evento/as-arvores-nao-tem-pernas-para-andar-por-joana-gama/>

Joana GAMA (piano), Luís FERNANDES (electronics), João DIAS, João Miguel BRAGA SIMÕES, Miquel Bernat (percussion), *Textures & Lines*, Ílhavo, Casa da Cultura de Ílhavo (Festival Ilustração à Vista - 23 Milhas), 7 May 2022, <https://www.23milhas.pt/evento/textures-lines/>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Lisbon, Jardins do Palacete São Bento (Official residence of the Prime Minister - Oficial celebrations of 25th April), 25 April 2022 (Total: 2 performances), <https://www.portugal.gov.pt/pt/ge23/comunicacao/noticia?i=comemoracoes-do-25-de-abril-na-residencia-oficial-do-primeiro-ministro>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Aveiro, Teatro Aveirense, 24 April 2022 (Total: 2 performances), <https://www.teatroaveirense.pt/pt/evento/as-arvores-nao-tem-pernas-para-andar-de-joana-gama/>

Joana GAMA (piano), Margaret Leng TAN (piano), John CAGE (composer), Hans OTTE (composer), Ingo AHMELS (piano, author), Lou SIMARD (director, author), *J-CHOES - J'ai fait*, Lisbon, Goethe Institut, 11 April 2022, [https://www.goethe.de/ins/pt/pt/ver.cfm?event\\_id=22287197](https://www.goethe.de/ins/pt/pt/ver.cfm?event_id=22287197)

Joana GAMA (piano), Margaret Leng TAN (piano), John CAGE (composer), Hans OTTE (composer), Ingo AHMELS (piano, author), Lou SIMARD (director, author), *J-CHOES - J'ai fait*, Viseu, Teatro Viriato, 8 April [Première], 2022, <https://www.teatroviriato.com/pt/calendario/j-choes-j-ai-faim/>

Joana GAMA (piano), Hans OTTE (composer), *O Livro dos Sons*, Sever do Vouga, Centro de Artes e Espectáculos, 19 March 2022, <https://www.viralagenda.com/pt/events/1110457/anuncios-de-primavera-o-livro-dos-sons-joana-gama>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Vila do Conde, Circular Associação Cultural (performances in schools and Centro de Memória de Vila do Conde), 13 – 16 March 2022 (Total: 8 performances), <https://www.circularfestival.com/pt/evento/i-as-arvores-nao-tem-pernas-para-andar-i-joana-gama-2022/?rel=programa-educativo/educativo-arquivo>

Joana GAMA (toy piano), João GODINHO (composer), *As árvores não têm pernas para andar*, Porto, OSMOPE, 7 and 8 March 2022 (Total: 4 performances), <https://www.facebook.com/osmope/posts/4901441713226192>

Joana GAMA (piano), Hans OTTE (composer), *O Livro dos Sons*, Viseu, Teatro Viriato, 9 March 2022, <https://www.teatroviriato.com/pt/calendario/o-livro-dos-sons-de-hans-otte/>

Joana GAMA (piano), Hans OTTE (composer), *O Livro dos Sons*, Guimarães, Centro para os Assuntos da Arte e Arquitectura, 26 February 2022, [https://www.goethe.de/ins/pt/pt/ver.cfm?event\\_id=22571820](https://www.goethe.de/ins/pt/pt/ver.cfm?event_id=22571820)

Joana GAMA (piano), Erik SATIE (composer), *Eu gosto muito do Senhor Satie*, Guimarães, Centro para os Assuntos da Arte e Arquitectura, 26 February 2022, [https://www.facebook.com/events/caaa-centro-para-os-assuntos-da-arte-e-arquitectura/eu-gosto-muito-do-senhor-satie/650966276184175/?paipv=0&eav=Afbz6sTY2y3DPH0TCAj5cwqb3H4sFLdfYfCrjj\\_bJ65si8UwdXn\\_EhrFYrJYfVwShc0&\\_rdr](https://www.facebook.com/events/caaa-centro-para-os-assuntos-da-arte-e-arquitectura/eu-gosto-muito-do-senhor-satie/650966276184175/?paipv=0&eav=Afbz6sTY2y3DPH0TCAj5cwqb3H4sFLdfYfCrjj_bJ65si8UwdXn_EhrFYrJYfVwShc0&_rdr)

Joana GAMA (piano), Hans OTTE (composer), *O Livro dos Sons*, Porto, CACE Cultural, 20 February 2022, <https://www.facebook.com/CRLCentralEletrica/posts/5313107362056749>

Joana GAMA (piano), Luís FERNANDES (electronics), João DIAS, João Miguel BRAGA SIMÕES, Miquel Bernat (percussion), *Textures & Lines*, Covilha, Teatro Municipal da Covilhã, 19 February 2022, <https://www.cm-covilha.pt/?cix=agenda&tab=795&xid=112866&lang=1>

Joana GAMA (piano), Luís FERNANDES (electronics), Federico Campagna (text), *7.8Hz Meditations - Meditation #2*, Lisbon, MAAT – Museum of Art, Architecture and Technology, 12 February 2022, <https://www.maat.pt/en/event/78hz-meditations-federico-campagna-joana-gama-and-luis-fernandes>

Joana GAMA (piano), João GODINHO (composer), Victor Hugo PONTES (director) et al., *Nocturno*, Sesimbra. Cine-Teatro João da Mota, 6 February 2022, <https://www.sesimbra.pt/agenda-online/evento/nocturno>

Joana GAMA (composer, performer), Luís FERNANDES (composer, performer), *There's no knowing*, Loulé, Cine-Teatro Louletano, 29 January 2022, <https://cineteatro.cm-loule.pt/23482/theres-no-knowing-joana-gama-e-luis-fernandes>



Joana GAMA (composer, performer), Luís FERNANDES (composer, performer), *There's no knowing*, Ovar, Centro de Arte de Ovar, 28 January 2022, <https://www.aveiromag.pt/2022/01/27/theres-no-knowing-no-palco-do-centro-de-arte-de-ovar/>

Joana GAMA (composer, performer), Luís FERNANDES (composer, performer), *There's no knowing*, Guimarães, Centro Cultural Vila Flor, 22 January 2022, <https://www.ccvf.pt/detail-eventos/20220122-theres-no-knowing/#false>

Joana GAMA (composer, performer), Luís FERNANDES (composer, performer), *There's no knowing*, Lisbon, Culturgest, 20 January 2022, <https://www.culturgest.pt/pt/programacao/gama-fernandes-theres-no-knowing/>

Ricardo MATOSINHOS, "Horn Players & Composers" featured guest at the 54<sup>th</sup> International Horn Symposium, Kingsville, Texas 1-6 August 2022 <https://ihs54.com>  
Cláudio de PINA (composer), *Temptations* (2020), Mexico City, Mexico, Perspectivas Sonoras Festival (Mexican Centre for Music and Sound Arts), 1 June 2022

Cláudio de PINA (organ), *Avant-Garde Organ* (works of György Ligeti, John Cage, La Monte Young and Mauricio Kagel), Lisboa, Igreja Paroquial da Nossa Senhora da Ajuda. 6 November 2022

Cláudio de PINA (organ), *Sacralized Avant-Garde* (works of Arvo Pärt, Cesar Viana and Ivan Moody), Lisboa, Portugal, Igreja Paroquial da Nossa Senhora da Ajuda. 8 December 2022

Cláudio de PINA (organ), *Improvisation Sessions*, Lisboa, Igreja Paroquial da Nossa Senhora da Ajuda. Every Sunday at 11:00, 2022

Cláudio de PINA (organ), *Open Rehearsal*, Lisboa, Igreja Paroquial da Nossa Senhora da Ajuda. Every day at 15:00, 2022

Maria Inês PIRES (alto saxophone), Orquestra de Saxofones do Dão, dir. Henrique Portovedo, *Festival da Primavera*, Viseu, Aula Magna Instituto Politécnico de Viseu, 13 April 2022

Maria Inês PIRES (saxofone alto), Orquestra de Saxofones do Dão, dir. José Magalhães, *6º Estágio da Orquestra de Saxofones do São com Percussão*, Penalva do Castelo, Sede da Banda Municipal e Recreativa de Penalva do Castelo, 3 July 2022

João SILVA (trumpet), duo with Nuno Torres (saxophone), Casa da Cultura de Setúbal, Setúbal, Portugal, 20 February 2022

João SILVA (trumpet, electronics), Solo concert, OUT.RA – Associação Cultural, Auditório da Biblioteca Municipal do Barreiro, Barreiro, Portugal, 18 March 2022

João SILVA (trumpet, electronics), Disruption Ensemble, Casa da Cultura de Setúbal, Setúbal, Portugal, 16 April 2022

João SILVA (trumpet, electronics), with Vitor Joaquim (electronics), MAP – Mostra de Artes da Palavra, Templo da Poesia, Oeiras, Portugal, 5 May 2022

João SILVA (trumpet), L.U.M.E – Lisbon Underground Music Ensemble, *Las Californias Tour 2022*, Jazz Sous Les Pommiers 2022, Théâtre Municipal de Coutances, Coutances, France, 26 May 2022

João SILVA (trumpet), *The Construction of Time*, with Vitor Joaquim (electronics) and Hugo Olim (live visuals), Multimodus'22 - International Conference on Sound and Image in Art & Design, Portalegre, Portugal, 8 June 2022

João SILVA (trumpet), L.U.M.E – Lisbon Underground Music Ensemble, *Las Californias Tour 2022*, Novara Jazz 2022, Cortile del Broletto, Novara, Italy, 10 June 2022

João SILVA (trumpet, electronics), with André Hencleeday (turntable, electronics) and Luís Simões (voice, gong), *Era Apenas Uma Flor...*, Ciclo Terças Com Saramago, Fórum Municipal Luísa Todi, Setúbal, Portugal, 26 July 2022

João SILVA (trumpet), L.U.M.E – Lisbon Underground Music Ensemble, *Las Californias Tour 2022*, Jazzfestival Saalfelden 2022, Congress Saalfelden, Saalfelden, Austria, 19 August 2022

João SILVA (trumpet, electronics), with Vitor Joaquim (electronics) and Raquel Castro (voice), *Sobre a Cegueira*, Ciclo Terças Com Saramago, Fórum Municipal Luísa Todi, Setúbal, Portugal, 6 September 2022

João SILVA (trumpet), L.U.M.E – Lisbon Underground Music Ensemble, *Las Californias Tour 2022*, Jazz ao Largo 2022, Theatro Gil Vicente, Barcelos, Portugal, 8 September 2022

João SILVA (trumpet), L.U.M.E – Lisbon Underground Music Ensemble, *Las Californias Tour 2022*, Douro Jazz, Teatro de Vila Real, Vila Real, Portugal, 8 October 2022

João SILVA (trumpet, electronics), duo with André Hencleeday (electronics), Casa da Cultura de Setúbal, Setúbal, Portugal, 9 October 2022

João SILVA (trumpet, electronics), with Vitor Joaquim (electronics) and Raquel Castro (voice), *Sobre a Cegueira*, Space Festival, Quartel das Artes, Paredes de Coura, Portugal, 4 November 2022

João SILVA (trumpet), L.U.M.E – Lisbon Underground Music Ensemble, *Las Californias Tour 2022*, Jazz Fest Sarajevo, Sarajevo National Theatre, Sarajevo, Bosnia and Herzegovina, 12 November 2022

Monika STREITOVÁ (fl.), Pedro Rodrigues (guit.) *Concert of Machina Lírica Duo*, University of Aveiro, 26 March 2022

Monika STREITOVÁ (fl.), Ana Telles (pf.), Concert "*Polychronies*", Lisboa Incomum, 5 April 2022

Monika STREITOVÁ (fl.), Pedro Rodrigues (guit.) *Concert for Ukraine with Machina Lírica Duo*, Igreja Batista de Cantanhede. 24 April 2022

Monika STREITOVÁ (fl.), Ana Telles (pf.), Terça Musical, Évora, DMUS, Eniversidade de Évora, 26 April 2022

Monika STREITOVÁ (fl.), Nao Higano (voice), Concert at the Festival "*Forfest*"Kromeríz, Czech Republic, 29 June 2022

Monika STREITOVÁ (fl.), Nao Higano (voice), *Inaguration of exposition of Jindrich Streit*, Town Hall, Bruntál, Czech Republic, 30 June 2022

Monika STREITOVÁ (fl), Marek Vrábel (org.) *Concert with organ* in Horní Cermná, CCE Horní Cermná, 3 July 2022

Monika STREITOVÁ (fl.), Nao Higano (voice), *Multimedia project of musica and photography*, Velehrad - photography workshops, Czech Republic, 4 July 2022

Monika STREITOVÁ (fl.), Recital at *SYMPOSIUM TRSTENICE*, Haus Urban, JAMU Brno, Czech Republic, 6 July 2022

Monika STREITOVÁ (fl.), Nao Higano (voice) Concert “*Connections*” University of Olomouc, Czech Republic, 7 July 2022

Monika STREITOVÁ (fl.) Beatriz Costa, Concert “*Connections*” Prague Atrium Zizkov, Czech Republic, 9 July 2022

Monika STREITOVÁ (fl.), Concerto at the festival “*Vivaldi week*”, Alessandria, Italy Conservatório de Vivaldi, 13 October 2022

Monika STREITOVÁ (fl.), Ana Telles (pf.), Concert “*Entre o Ar e a Perfeição*”, Festivais de Outono, University of Aveiro, 19 November 2022

Monika STREITOVÁ (fl.), Marek Vrabel (org.) “*Recital in the Castle of Bratislava*”, Conservatory of Bratislava, Slovak Republic, 28 November 2022

Monika STREITOVÁ (fl.), Ana Telles (pf.), Concerto “*Entre o Ar e a Perfeição*”, Conservatory of Longvic, Longvic, France, 3 December 2022

Monika STREITOVÁ (fl.), Pedro Rodrigues (guit.) Concert at the festival “*Encontros internacionais de música de Felgueiras*”, Conservatory of Felgueiras, 19 Dezember 2022

Ana TELLES (piano, speaker), *Piano, electronics and video lecture-recital*, Projecto DME – Dias de Música Electroacústica, Casa da Cultura de Seia, Seia, Portugal, 21 December 2022. Première of the video versions of *Cristiana* and *A. H.* (from *Estudos Literários – Retratos*) and *Coroa*, by João Madureira (vídeos by Maria Jacobetty Bacelar and João de Bettencourt Bacela, respectively), and *A Casa do Cravo*, by Carlos Marecos (vídeo by students of the Licenciatura em Artes Plásticas – Multimédia, Escola de Artes da Universidade de Évora, under the supervision of professors Teresa Veiga Furtado and Miguel Soares)

Ana TELLES (piano, speaker), “Concert Entre l’air et la perfection”, Conservatoire à Rayonnement Communal de Musique de Longvic, Longvic, France, 2 December 2022

Ana TELLES (piano, speaker), Terças Musicais, Auditório Christopher Bochmann, Universidade de Évora, Évora, Portugal, 29 November 2022

Ana TELLES (piano), “*In Tempore*, for piano, electronics and video, by João Pedro Oliveira”, ELIA General Assembly, University of the Arts, Helsinki, Finland, 26 November 2022

Ana TELLES (piano), Duo Anima Feminae, “Concerto Entre o Ar e a Perfeição”, Festivais de Outono da Universidade de Aveiro, Auditório do Departamento de Comunicação e Arte da UA, Aveiro, Portugal, 19 November 2022. World première of *Illusiones V*, by Evgueni Zoudilkine

Ana TELLES (piano), “OCEANIMATION”, Arras Film Festival, Conservatoire à Rayonnement Départemental d’Arras, Arras, France, 9 November 2022

Ana TELLES (piano), “OCEANIMATION”, Arras Film Festival, Conservatoire à Rayonnement Départemental d’Arras, Arras, France, 8 November 2022

Ana TELLES (piano), Orquestra Sinfonietta de Ponta Delgada, Jean-Sébastien Béreau, “Symphonie Cévenole, by Vincent d’Indy”, Teatro Micaelense, Ponta Delgada, Portugal, 10 September 2022

Ana TELLES (piano), Projeto IBERMÚSICAS Artistic Residency, Lisboa Incomum, 18-21 July 2022. World première of *Cancion del Glaciar*, by Georgina Derbez

Ana TELLES (piano), Terças Musicais, Auditório Christopher Bochmann, Universidade de Évora, Évora, Portugal, 26 April 2022. World première of *Evocation (Supplique pour une jeune femme assassinée)*, by Jean-Sébastien Bériau

Ana TELLES (piano), “Concert Polychromies”, Lisboa Incomum, 5 April 2022. World première of *Cabriès, décembre 2021*, by Vincent-Raphäel Carinola (<https://youtu.be/YxxOXA1HaXo>)

Ana TELLES (piano), “OCEANIMATION”, Festival Monstra, Cinema São Jorge, Lisbon, Portugal, 18 March 2022

Riccardo WANKE (electric bulbul tarang), *L'infini*, with David Maranha, Jean-Hervé Peron, Margarida Garcia, Vasco Alves. Lisbon, Culturgest, 1 July 2022

Riccardo WANKE, (hohner pianet), *Space Quartet*, with Rafael Toral, Nuno Torres, Nuno Morão, Hugo Antunes, Yaw Tembe. Caldas Da Rainha, CCC, 16 June 2022

Riccardo WANKE, (hohner pianet), *Space Quartet*, with Rafael Toral, Nuno Torres, Nuno Morão, Hugo Antunes, Yaw Tembe. Lisbon, Galeria ZDB, 18 June 2022

### 3. Multimedia (including CDs) (11)

João DIAS, Sond'Ar-Te Electric “António de Sousa Dias”, Editora: Miso Records, Novembro 2022

Joana GAMA (composer, performer), Luís FERNANDES (composer, performer), *There's no knowing*, CD (Holuzam, 2022), ZAMO23, [https://open.spotify.com/album/4zXzqe7NnniuQkzv3ukdYO?si=natJ1K\\_0TzSCWbzNvsvYRA](https://open.spotify.com/album/4zXzqe7NnniuQkzv3ukdYO?si=natJ1K_0TzSCWbzNvsvYRA)

Joana GAMA (composer, performer), *piano e pássaros para alberto carneiro*, VÍDEO (WrongWrong Magazine, 2022), <https://wrongwrong.net/artigo/piano-e-passaros-para-alberto-carneiro>, ISSN 2183-5527

Joana GAMA (speaker), *Masterclass about Minimalist Music*, Toulon, Conservatoire Toulon Provence Méditerranée, 22 June 2022, <https://www.conservatoire-tpm.fr/agenda/joana-gama>

Sílvia MATEUS (musical dir., staging, conception) Soprano: Inês Brito e Piano: Ana Monteiro, *A. Berg, R. Strauss, J. Brahms, G. Mahler, W.A. Mozart, G. Verdi B. Britten, R. Wagner O. Messian: SAMSARA A paixão no ciclo da vida*, Lisboa, Auditório Vianna da Motta, 23 February 2022

Sílvia MATEUS (musical dir., staging) Alunos UC Interpretação Cénica ESML, Piano: Francisco Sasseti, *E. Humperdinck, Hänsel und Gretel (1893)*, Lisboa, Auditório Vianna da Motta, 25 and 26 June 2022

Cláudio de PINA (director, producer, organ) *Avant-garde Organ*, CD (9musas, Codax Music, 2022), 9MCD000024

João SILVA (trumpet), *Spiegel III*, CD (Creative Sources, 2022), CS760

Ana TELLES (piano), “João Madureira, Estudos literários - Retratos: AH”, <https://youtu.be/aflblyr03uk>

Ana TELLES (piano), “Cristiana by João Madureira”, A Chave do Reino Video, Directed by Maria Jacobetty Bacelar, <https://amagazinept.org/2022/07/27/a-chave-do-reino-video/>

Ana TELLES (piano), “Coroa by João Madureira”, <https://vimeo.com/784533138>, <https://amagazinept.org/2021/11/28/ana-telles/>

#### 4. Courses and masterclasses (9)

Christopher BOCHMANN, Orchestral Summer Course, OSJ, Lagos, Algarve 4-14 August 2022). Works by Gibbons, Elgar, Parry, Nepomuceno, Nielsen, Schreker and Bartók

Sílvia MATEUS *Singing Masterclass*, Montijo, Conservatório Regional de Artes do Montijo (CRAM), 26 and 27 February 2022

Ricardo MATOSINHOS, Presentation at the InMusic Symposium "Software de Notação Musical Dorico"

Ricardo MATOSINHOS, Presentation at the InMusic Symposium "Software de Treino Auditivo e Leitura Musical Ermaster"

Ricardo MATOSINHOS, Horn Masterclass at the Calouste Gulbenkian Music Conservatory in Braga, 27-28 February 2022

Ricardo MATOSINHOS, Workshop "Video editing for music teachers" - Escola de Música de Leça da Palmeira

Madalena SOVERAL, Master-class piano, Academia/Escola Profissional de Espinho, 6-8 April 2022

Ana TELLES (Advisor), "Seminário Intérpretes para Compositores – Piano", Associação Portuguesa de Compositores, Escola de Música de Nossa Senhora do Cabo, Linda-a-Velha, Portugal, 26 February 2022

Riccardo WANKE, hired Lecturer (3h/week) at Masters Level (*Mestrado em Artes Musicais*) at the Department of Musicology, *NOVA University Lisbon*. Areas of teaching: *Acoustics and Psychoacoustics of Music*; Artistic Supervision of MSc Students

Riccardo WANKE, hired Lecturer (2h/week) at Masters Level (*Mestrado em Artes do Som e da Imagem*) – School of Arts and Design, – Polytechnic of Leiria, Caldas da Rainha (PT). Areas of teaching: *Artistic Supervision* of MSc Students

**Research Group:** Critical Theory and Communication

**Coordinator:** João Pedro Cachopo

**Co-coordinator:** Isabel Pina

The Critical Theory and Communication Research Group promotes theoretical and empirical approaches to musical practices, politics and cultures, as well as to their communication systems and discourses, providing a forum for the intersection of various research perspectives and traditions. The group's research field is neither historically nor thematically circumscribed. Its activities are defined by the exercise of critical thinking and interdisciplinary perspectives over a variety of study objects, the use and production of innovative methodological and theoretical frameworks, and by a dialogic orientation in different aspects of research. It stresses critical approaches to musicology as a discipline, focusing on its practices, ideologies and institutional framework. The Group brings together four Research Clusters: 1) the CysMus (Research Cluster in Music and Cyberculture); 2) the NEGEM (Research Cluster in Gender and Music); 3) the NEMI (Research Cluster for the Study of Music in the Press) and 4) the NPM (Research Cluster in Thought and Music) and collaborates closely with the Music and Interpretation Thematic Line and the Opera Studies Thematic Line. Together, the members of the group published 15 articles in international (12) and national (3) journals with peer review, 2 international and 2 national books, 13 book chapters in international (4) and national (9) books.

#### **CysMus – Research Cluster in Sound and Music in Digital and Audiovisual Media**

The research cluster updated its designation and presentation text. The seventh annual workshop, once again held exclusively online, was entitled “(Inter)ações digitais e audiovisuais”. Several members and external researchers joined for a day to discuss the intersections between music studies, media formats, and digital practices.

At the end of the year, Cysmus' members organized an outreach activity at Science and Technology Week. “A música e o som em videojogos: breves tutoriais”, a two-day online lecture aimed at disseminating scientific research on music and video game relationships. The first session explored keywords that increase the listening culture of video gamers. The second explained how sound and music are made and implemented in different game genres.

Throughout the year, Cysmus' members also participated regularly in national and international scientific meetings. The cluster took part in outreach activities and produced a significant number of articles and book chapters.

#### Main Group Activities in 2022

(Conference Organization) *VII Workshop: (Inter)ações digitais e audiovisuais*, NOVA FCSH [online], Lisboa, June 30, 2022.

<https://cysmus-cesem.weebly.com/vii-workshop-2022.html>

(Scientific Outreach) “A música e o som em videojogos: breves tutoriais”, *Science and Technology Week*, NOVA FCSH [online], Lisboa, November 21 and 25, 2022.

<https://cysmus-cesem.weebly.com/a-muacutesica-e-o-som-em-videojogos-breves-tutoriais.html>

#### **NEGEM - Research Cluster in Gender and Music**

In 2022, NEGEM's annual symposium took place in September 23-24, at the Colégio Almada Negreiros. The scientific committee was composed by Alberto Pacheco, Mário Vieira de Carvalho and Paula Gomes-Ribeiro, and the organizing committee by André Malhado, Ana Sofia Malheiro and Paula Gomes-Ribeiro.

Although it was held in-person, the 4<sup>th</sup> symposium (entitled ‘Intersections’) allowed for some presentations and other participations to take place through digital platforms, which ensured a wide and dynamic participation of researchers and non-academic public. The symposium achieved an increased variety in both the format and the topics of presentations, with papers broaching on questions of music and gender from 18<sup>th</sup> to 21<sup>st</sup> century musical production, performance, and sociability, as well as two roundtables discussing current multimedia projects (audio-visuals and opera) which deal with queer

identities as well as gender dissidence. Continuing a trend that started the previous year, the cluster also welcomed new members who brought a variety of scholarly backgrounds to NEGEM's activities. Members and collaborators of NEGEM participated regularly in national and international scientific meetings and produced a significant number of articles in peer-reviewed journals as well as other contributions concerning knowledge dissemination. NEGEM hosts an internship since September 2022, on Queer Music, Agents and Cultures in Lisbon.

#### Main Collective Output

(Conference Organization) 4º Simpósio NEGEM - Intersecções. September 23-24, 2022.

<https://www.scribd.com/document/618731866/4%C2%BA-Simposio-NEGEM-Livro-de-Resumos-2022>

#### **NEMI – Research Cluster for the Study of Music in the Press**

2022 was a tranquil year to NEMI, being the gap year that follows and precedes the realization of its conference. The next conference (the 4<sup>th</sup> NEMI Meeting) is now in preparation. Besides this, NEMI started collaboration with the GTMP-ARLAC/IMS (Working Group “Music and Periodicals” from the Regional Association for Latin America and the Caribbean of the International Musicology Society) attending their meetings since February after invitation by Dr.<sup>a</sup> Maria Alice Volpe (Universidade Federal do Rio de Janeiro), coordinator of the group.

It's also worth mentioning the participation of NEMI members in conferences in which they presented papers related to music discourses in the Portuguese press, the activity of music critics and the reception of musical works and composer.

#### **NPM - Research Cluster in Thought and Music**

Throughout the year of 2022, the Research Cluster in Thought and Music organized monthly reading sessions and provided a space for the discussion of many of the subjects that define the research of its members, such as the relationship between music and other arts/media, music in relation to the ineffable—through the works of Vladimir Jankélévitch, Carolyn Abbate and others—, and questions of performance and interpretation. In addition, on April 1<sup>st</sup>, NPM organized its first Workshop, in which many of its members presented and discussed part of their research with their colleagues. The Cluster also hosted two different seminars in which visiting scholars Lydia Goehr and Mark Katz discussed their most recent publications –*Red Sea, Red Square, Red Thread: A Philosophical Detective Story* (Oxford University Press, 2022) and *Music and Technology: A very short introduction* (Oxford University Press, 2022), respectively— with the group. Lastly, NPM's members also presented individual papers throughout the year in several meetings and conferences.

#### **LTMI – Music and Interpretation Thematic Line**

Although, strictly speaking, Thematic Lines transcend research groups, the fact that a new line was implemented at CESEM with the contribution of several members of the GTTC justifies its inclusion here. The Music and Interpretation Thematic Line has had its first full year of existence in 2022, after having been formalized in December 2021. This year included the consolidation of structural aspects of the Line itself, the organization of and participation in academic events, regular internal meetings featuring talks by its researchers, and an outreach activity (a film cycle).

The first couple of months of the year were especially focused on developing and discussing a proposal for LTMI's programmatic orientations, in a collaboration with the coordinators of all of the Groups and Satellite Units in CESEM, culminating with their approval by the Scientific Council. The contacts made with those Groups and Satellite Units also resulted in a reinforcement of LTMI's team, effectively doubling the number of its active members from 8 to 16 at the end of the year.

The main event organized by LTMI was the first edition of the *Jornadas de Música e Interpretação*, a three-day conference focused on music performance, in a collaboration with CESEM-P.Porto, Escola Superior de Música e Artes do Espectáculo (Instituto Politécnico do Porto — ESMAE-IPP), and the Xperimus project. The theme this year —“*em tempo real*”— was musical improvisation in different contexts, periods and styles. It was explored through a series of participatory workshops, talks, round tables, and performances by researchers and performers from a range of different backgrounds. The meeting was centred on the ways in which improvisation is thought and performed within various

musical practices, on its place and possibilities in the performance of repertoire as well as within the general framework of teaching music, and on some of its extra-musical applications (namely in cinema). This event took place at the Teatro Helena Sá e Costa, in ESMAE-IPP (Porto), on September 27-29. [https://research.esmae.ipp.pt/em\\_tempo\\_real/](https://research.esmae.ipp.pt/em_tempo_real/)

Since several members of LTMI also belong to GTCC, the Line participated in the Group's yearly meeting (*X Seminário MTCC*, June 14-15, FCSH, Lisbon) by organizing a panel of three talks dedicated to performance and ideology, under the title "O músico como intérprete da — e interpretado pela — ideologia". <https://www.youtube.com/watch?v=ZXcwUXOdWyc>

Moreover, LTMI organized 8 online internal group sessions during the year. Each featured a talk by one of the Line's researchers (on either their ongoing research soon to be published or presented, a paper/book discussion, or a topic for further debate), providing the (virtual) space and ample time for a fruitful exchange of ideas with their peers.

Furthermore, LTMI took part in CESEM's outreach cinema and debate cycle, *Music in Frames*, by organizing the programming and presentations of the first semester of the year. The choice of the theme, "Intérprete e (Des)construção do Mito" ("Performer and (De)construction of Myth"), aimed to promote a discussion based, on the one hand, on examples of how the myth surrounding the performer themselves is (de)constructed cinematographically, and, on the other hand, on representations of the mythical construction of the artistic material carried out by the performer in their *métier*. The cycle featured 4 films: *32 Short Films About Glenn Gould* (1993) by François Girard; *Shine* (1996) by Scott Hicks; *Becoming Traviata* (2012) by Philippe Béziat; and *Cold War – Guerra Fria* (2018) by Paweł Pawlikowski. These were played at different venues in Lisbon between March and June, always introduced by a talk by one of LTMI's researchers and followed by a debate. <https://cesem.fcs.unl.pt/en/event/music-in-frames-performer-and-deconstruction-of-myth/>

Finally, members of LTMI have published articles in scientific journals and presented individual papers throughout the year in a variety of national and international conferences.

## A. Publications

### 1. Articles in international journals with peer review [12]

João Pedro CACHOPO, "Callas and the Hologram: A Live Concert with a Dead Diva", *Sound Stage Screen*, vol. 2, no. 1 (2022), pp. 5-29. <https://doi.org/10.54103/sss18310>

Paulo Ferreira de CASTRO, "Machines, Films, and Operas: A (Mostly) Soviet Perspective", *Intersections – Canadian Journal of Music / Revue canadienne de musique* 39/2 (2019 [released 2022]), pp. 45-60. ISSN 1918-512X (digital). <https://doi.org/10.7202/1091837ar>

Júlia DURAND & Toby HUELIN, "Sounds like money? Stock music, television and Donald Trump", *European Journal of American Culture*, vol. 41, n° 2 (2022), pp. 147-165. [https://doi.org/10.1386/ejac\\_00069\\_1](https://doi.org/10.1386/ejac_00069_1)

Joana FREITAS, "'Make Classical Music Great Again': Contemporary Music, Masculinity, and Virality in Memetic Media in Online Spaces", *Contemporary Music Review*, vol. 41, no. 4 (July 2022), pp. 429-444. <https://doi.org/10.1080/07494467.2022.2087392>

Joana FREITAS, "A (Silent) Game of Words: Notes on Jeremy Soule's Accusations and the 'Elder Scrolls' Online Community", *Journal of Sound and Music in Games*, vol. 3, no. 1 (January 2022), pp. 50-59. e-ISSN: 2578-3432. <https://doi.org/10.1525/jsmg.2022.3.1.50>

Guilhermina LOPES. "O artista e o artesão no jornalismo musical de Mário de Andrade e Fernando Lopes-Graça". *Dissonância: revista de teoria crítica*, vol. 6 (2022), pp. 231-269, dossiê "Modernismos musicais e teoria crítica". <https://www.ifch.unicamp.br/ojs/index.php/teoriacritica/article/view/4605>



Guilhermina LOPES & Flávia TONI. “Músicas em tempos de guerra: o papel social do artista no contexto da Segunda Guerra Mundial na escrita de Mário de Andrade e Fernando Lopes-Graça”. *Revista Música*, vol. 22 no. 1, pp. 163-194. <https://doi.org/10.11606/rm.v22i1.200585>

André MALHADO, “It’s music, a human thought structure: music as a technology of cyborgs in Spanish cyberpunk films”, *Cuadernos de Investigación Musical*, May 11, 2022, ISSN: 2530-6847

André MALHADO, “Apocalipse social audiovisual: Os ciborgues nas paisagens sonoras do ciberpunk lusófono”, *Journal of Lusophone Studies*, vol. 7, no. 1 (*Special Dossier: Narratives of the Apocalypse*) (August 2022). ISSN: 2469-4800

André MALHADO, “O retrofuturo, onde a música antiga e nova colidem: memória e literacia audiovisual na cultura ciberpunk”, *Revista Brasileira de Estudos em Música e Mídia*, vol. 3, no. 1, pp. 119–136. ISSN: 2675-3944

Luís Correia de SOUSA, “Iconografia de alimentos e da mesa em Portugal na Idade média”, *eHumanista. Journal of Iberian Studies*, nº 51 (*Comida, banquetes y comportamiento moral en la cultura del mundo románico entre la Baja Edad Media y el Renacimiento*) (2022), ed. Guillermo, pp. 208-247. ISSN: 1540 5877. <https://ehumanista.ucsb.edu/volumes/51>

Juliana WADY, “As *Cirandas* de Heitor Villa-Lobos: uma análise à luz das relações transtextuais de Gérard Genette”, *Revista Música*, vol. 22, nº 1 (2022), pp. 49-70. <https://doi.org/10.11606/rm.v22i1.195495>

## 2. Articles in national journals with peer reviewing [3]

Sónia DUARTE, “Imagens de Santa Cecília na Pintura Portuguesa dos Séculos XVII e XVIII”, *Revista CEM – Cultura, Espaço e Memória*, CITCEM, Porto, Faculdade de Letras da Universidade do Porto. <https://doi.org/10.21747/21821097/14>

Gabriel S. S. LIMA REZENDE & Rogério Machado BRAGA. "O viaduto que não caiu: a cidade como perda em Adoniran Barbosa", *Revista do Instituto de Estudos Brasileiros*, vol. 81, no 1, pp. 115-140. ISSN 2316-901X

Mário VIEIRA DE CARVALHO, “Musicalidade e variação evolvente na escrita de José Saramago”, *O escritor* (Associação Portuguesa de Escritores), n.º 8, 3.ª série – *José Saramago 100 anos – 2022*, pp. 85-96. ISSN 0872-6310

## 4. International books (as author/as editor) [2]

João Pedro CACHOPO, *The Digital Pandemic: Imagination in Time of Isolation* (London: Bloomsbury, 2022). ISBN: 9781350284302

Andréa Luísa TEIXEIRA & Rodrigo TOFFOLO, *Missa Conga: O congado Moçambique Mocidade Verde e Branco e a Orquestra Ouro Preto* (Ouro Preto: Castro Lobo, 2022). ISBN 978-65-00-54866-2

## 5. National books (as author/as editor) [2]

Paula GOMES-RIBEIRO, André MALHADO and Zuelma CHAVES (eds), *Convergências Musicais: Gosto, identidade e mundo* (Lisboa, Húmus, 2022), 250 pp. ISBN: 9789897557774

Mário VIEIRA DE CARVALHO, *Património musical e diálogo intercultural* (Lisboa: Imprensa Nacional-Casa da Moeda, 2022). ISBN 978-972-27-3042-6

## 6. Chapters in international books [4]

João Pedro CACHOPO, “The Muses of Noigandres: Music and Form in Brazilian Concrete Poetry”, in *The Routledge Companion to Music and Modern Literature*, eds. Rachael Durkin, Peter Dayan, Axel Englund and Katharina Clausius (Abingdon: Routledge, 2022), pp. 312-321. DOI: 10.4324/9780367237288-30

Joana FREITAS, “«Meme is a New Music Genre»: On the Role of Production, Transformation and Circulation of Music in the Digital Culture of Internet Memes”, in *Music in the Disruptive Era*, eds. David HURWITZ and Pedro ORDOÑEZ ESLAVA (Italy, Brepols, 2022), pp. 199-218. ISBN 978-2-503-60079-6

André MALHADO, “Virtualidades musicais em período de COVID-19: práticas, discursos e experiências na cibercultura”, *MUSICOLOGIA EM TEMPOS DE CRISE: retrospectivas e perspectivas*, org. Mayra Pereira and Rodolfo Valverde (São Paulo: Centro Cultural Pró-Música, 2022), pp. 34-47. ISBN 978-65-88044-01-8

Mário VIEIRA DE CARVALHO, “Offenbach est une philosophie chantée. Le théâtre d’Offenbach à Lisbonne au XIX<sup>e</sup> siècle”, in *Offenbach, musicien européen*, eds. Jean-Claude Yon, Arnold Jacobshagen and Ralf-Olivier Schwarz (Arles: Actes Sud / Palazzetto Bruzane, 2022), pp. 353-375. ISBN 978-2-330-17132-2

## 7. Chapters in national books [9]

Júlia DURAND, “‘Hard work pays off’: A música épica do empreendedor herói no site Fearless Motivation”, in *Convergências Musicais: Gosto, Identidade e Mundo*, org. Paula Gomes-Ribeiro, André Malhado and Zuelma Chaves (Lisboa: Húmus, 2022), pp. 103-120

Paula GOMES-RIBEIRO, “Introdução: Convergências Musicais: Gosto, identidade e mundo”, in *Convergências Musicais: Gosto, Identidade e Mundo*, org. Paula Gomes-Ribeiro, André Malhado and Zuelma Chaves (Lisboa: Húmus, 2022), pp. 11-26. ISBN 9789897557774

Patrícia Lampreia LOPES, “O percurso musical de José Mário Branco e a sua presença na imprensa periódica nacional entre 1970 e 1974”, in *Convergências Musicais: Gosto, Identidade e Mundo*, org. Paula Gomes-Ribeiro, André Malhado and Zuelma Chaves (Lisboa: Húmus, 2022), pp 211-227. ISBN 9789897557774

Guilhermina LOPES, “Notas de encanto e estranhamento: relatos das viagens de Lopes-Graça ao Brasil”, in *Convergências Musicais: Gosto, Identidade e Mundo*, org. Paula Gomes-Ribeiro, André Malhado and Zuelma Chaves (Lisboa: Húmus, 2022), pp. 153-180

André MALHADO, “We Are All Blade Runners: música ciberpunk, agenciamentos e práticas discursivas de uma comunidade presente no Youtube”, *Convergências Musicais: Gosto, Identidade e Mundo*, org. Paula Gomes-Ribeiro, André Malhado and Zuelma Chaves (Lisboa: Húmus, 2022). ISBN: 9789897557774

Rui Magno PINTO and Patrícia PAIVA, “‘A música (...) que outros não veem como eu’: uma Enarmonia em marcha””, in *Arte, Reinvenção e Futuros. Práticas Artísticas na Comunidade 2019-2022*, org. Hugo CRUZ (Lisboa: Fundação Calouste Gulbenkian, 2022)

João Francisco PORFÍRIO, “‘Mantas, Cortinados, Puxadores, Música’ – a venda de compilações musicais em lojas de artigos de decoração para o lar”, in *Convergências Musicais: Gosto, Identidade e Mundo*, org. Paula Gomes-Ribeiro, André Malhado and Zuelma Chaves (Lisboa: Húmus, 2022), pp. 143-154. ISBN978-989-755-777-4

Luís Correia de SOUSA, M.<sup>a</sup> Adelaide MIRANDA, Maria João MELO, “*A iluminura, um elemento ‘solidário e articulado’ no códex. Texto e ornamento no manuscrito Alc. 149, um Mariale alcobacense*” in *Optimo magistro sodalium et amicorum múnus. Homenagem a Aires A. Nascimento pelo seu 80.º aniversário*, org. Arnaldo Espírito Santo, M.<sup>a</sup> Cristina Pimentel, Paulo Farmhouse Alberto and Rodrigo Furtado (Lisboa: Centro de Estudos Clássicos – FLUL, 2022), pp. 499-514. ISBN: 978-972-9376-63-4

Juliana WADY, “A modinha luso-brasileira: uma reflexão a respeito do(s) encontro(s) entre erudito e popular”, in *Convergências Musicais: Gosto, Identidade e Mundo*, org. Paula Gomes-Ribeiro, André Malhado and Zuelma Chaves (Lisboa: Húmus, 2022), pp. 185-209. ISBN 978-989-755-777-4

## **10. Articles in international conference proceedings [5]**

Sónia DUARTE, “As salas de música e de baile da residência de D. Gertrudes Espada e de João Xavier Potsch, junto à Estrada do Lumiar, na segunda metade do século XVIII”, in *Casa Nobre: um património para o futuro* (IV Congresso Internacional), Casa das Artes, Arcos de Valdevez, November 10-12, 2022

Sónia DUARTE, “Base de Dados de Iconografia Musical na Pintura do Largo Tempo do Barroco em Portugal (1600-1750). Contributos para uma perspectiva micro-artística da História da Arte”, Simpósio *História da Arte Hoje. Modus Operandi*, Lisboa, Faculdade de Letras da Universidade de Lisboa, November 14-16, 2022

Ana PAIXAO, «Maria Gabriela Llansol : o “corp’a’screver” entre as dobras do espaço». Colloque international *Ver / Rever a escrita de mulheres em Portugal (1926-1974)*, Université Paris Nanterre et Universidade Nova de Lisboa, Nanterre, Presses universitaires de Paris Nanterre, 2022, p. 171-181

Juliana WADY, “Das *Danças Características Africanas* de Villa-Lobos à *Suite Africana* de Frederico de Freitas: um estudo transatlântico do retrato de uma África”, Atas do *XXXII Congresso da ANPPOM (Associação Nacional de Pesquisa e Pós-Graduação em Música)*, (Natal, Universidade Federal do Rio Grande do Norte, 2022), ISSN: 1983-5973, s.p.

Juliana WADY, “Das cirandas às *Cirandas*: uma primeira abordagem à ‘herança musical portuguesa’ na música modernista-nacionalista brasileira”, Atas do *Congresso Internacional Caravelas - Laços e Afastamentos na Música Transatlântica* (ainda não publicado), (Lisbon, Faculdade de Ciências Sociais e Humanas, NOVA FCSH, 2022)

## **12. Abstracts in programs of international conferences (papers by invitation) [1]**

Helena LOPES BRAGA, “Francine Benoît (1894-1990)”. Paper presented at the International Conference “Francesas em Portugal”, ADEPA, Leiria/Alcobaça, 2022

## **13. Abstracts in programs of national conferences (papers by invitation) [2]**

João Figueiredo COSTA, “Na União Soviética a música faz parte [...] do poder quotidiano”: Olhar, pelo Diário de Lisboa, para a prática musical e músico-teatral nos/dos países socialistas (1974-1980)”, in *I Jornada Música, Media e Públicos 1974-2010 2022* (Lisbon, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, 2022), s.p.

João Figueiredo COSTA, “Quando a ‘distinção’, ‘elegância’ e ‘glamour’ vão à ópera — o espetáculo operático aos olhos da portuguesa *Caras* (2011-2022)”, in *II Jornada Música, Media e Públicos 1974-2010 2022* (Lisbon, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, 2022), s.p.

#### 14. Abstracts in programs of international conferences with peer review [20]

Mariana CALADO, “Santiago Kastner e a crítica musical: A colaboração com *O Diabo e Seara Nova* (1939-1943)”, in *ENIM 2022 – XI Encontro de Investigação em Música* (Aveiro, DeCa, 2022), p. 55, ISBN: 978-972-789-811-4,

[http://www.spimusica.pt/wp-content/uploads/2022/10/ENIM2022\\_Livro\\_de\\_resumos.pdf](http://www.spimusica.pt/wp-content/uploads/2022/10/ENIM2022_Livro_de_resumos.pdf)

Bárbara CARVALHO, “Música no cinema/cinema na música: uma leitura de Amor de Perdição”, in *ENIM 2022 – XI Encontro de Investigação em Música* (Aveiro, Departamento de Comunicação e Arte da Universidade de Aveiro, 2022), p. 22

Bárbara CARVALHO, “Representations of sound and music as cinematic listening in *Blackmail* (Hitchcock, 1929)”, in *XIV International Symposium Music Creation in the Soundtrack* (Salamanca, Facultad de Geografía e Historia - Universidad de Salamanca, 2022), p. 20

Filipa CRUZ, "A literary soundtrack: Music in the (de)construction of cinematographic illusion in literature", in *XIV International Symposium Music Creation in the Soundtrack* (Salamanca, Facultad de Geografía e Historia - Universidad de Salamanca, 2022), p. 21

Júlia DURAND, “Musiques à l’image de la forêt”, in *Vingtième séminaire annuel d’ethnobotanique du domaine européen*, (Mane, Musée de Salagon, 2022), s.p.

Júlia DURAND and Toby HUELIN, “The ‘Secret’ Life of Library Music Composers”, in *Music and the Moving Image XVIII* (New York, New York University, 2022), s.p.

Júlia DURAND and Toby HUELIN, “The ‘Hidden’ Life of Library Music Composers: Authorship and Anonymity in Contemporary Screen Music”, in *Anonymity, Un-Originality, Collectivity: Contested Modes of Authorship* (Coventry, University of Warwick, 2022), s.p.

Júlia DURAND, “‘Tunes for influencers’: library music for online videos”, in *British Audio-Visual Research Network Virtual Colloquia* (Leeds, University of Leeds, 2022), s.p.

Joana FREITAS, “‘Hey... Psst!’: the cinematic device in the audiovisual narrative of *Little Nightmares 2*”, in *XIV International Symposium Music Creation in the Soundtrack* (Salamanca, Facultad de Geografía e Historia - Universidad de Salamanca, 2022), p. 22

Joana FREITAS, “Entre *musicking* e *roleplay*: vídeos musicais de videogames e a partilha de experiências *online semi-reais*”, in *ENIM 2022 – XI Encontro de Investigação em Música* (Aveiro, Departamento de Comunicação e Arte da Universidade de Aveiro, 2022), p. 39

Guilhermina LOPES, “The Musicking Journalist: Approximations between Christopher Small and Mário de Andrade”. in *46th ICTM World Conference* (Lisboa, FCSH - Universidade Nova de Lisboa, 2022), p. 250.

<https://ictmusic.org/sites/default/files/documents/world%20conferences/books%20of%20abstracts/abstracts%202022%20ictm%20world%20conference.pdf>

Helena LOPES BRAGA, “O trabalho invisível das mulheres músicas nas elites oposicionistas: Francine Benoît e Maria da Graça Amado da Cunha”, Conference “Music as a Profession: Status, Careers and Organizations (18<sup>th</sup>-20<sup>th</sup> centuries)”, FCSH-NOVA, Lisbon, 2022, p.26-27

André MALHADO, “The Shaded Side of Musical Composition: Inquiring about Library Music in Academic Circles”, *Library Music*, online via Zoom, September 15<sup>th</sup> – 16<sup>th</sup> 2022. <https://sites.google.com/view/librarymusic/programme?pli=1>

Isabel PINA, “Ironic symphonism in times of solemn neoclassicism: *Sinfonia per orchestra*, by Fernando Lopes-Graça”, in *15<sup>th</sup> International Congress on Musical Signification* (Barcelona, Escola Superior de Música de Catalunya), s. p.

Isabel PINA, “A famigerada assembleia” de 1953: A polémica da Juventude Musical Portuguesa e o colapso do clã Freitas Branco”, in *XI ENIM* (Aveiro, Universidade de Aveiro), p. 38

Rui Magno PINTO, “The late reception of the Viennese classics in Lisbon: the symphonic concerts of the Associação Música 24 de Junho”, *Classics Off-Centre: Performing and Listening the Music of Haydn, Mozart and Beethoven in the Long Nineteenth-Century*, Madrid, 2022, p. 15

Rui Magno PINTO, “A actividade sinfónica da Academia de Amadores de Música”, *XI Encontro de Investigação em Música*, Sociedade Portuguesa de Investigação em Música, 2022, p. 66

João Francisco PORFÍRIO – “Music for bathrooms: a sonificação da intimidade e da higiene da vida doméstica.”, *ENIM 2022 – XI Encontro de Investigação em Música* (Aveiro, Departamento de Comunicação e Arte da Universidade de Aveiro, 2022), p. 41

Luís M. SANTOS, “A música sinfónica e a luta política em Lisboa na década de 1910”, in *Colóquio Internacional “Ouvir de olhos abertos: Música e política em Portugal no século XX”* (Lisboa, Biblioteca de Alcântara, 2022), p. 3

Luís M. SANTOS, “O exercício da profissão musical em Lisboa na década de 1920: a propósito da Filarmonia de Lisboa e da Sociedade Portuguesa de Concertos Sinfónicos”, in *Congresso internacional “A música como profissão: estatuto, carreiras e associativismo (séculos XVIII-XX)” [Internacional congress “Music as a profession: status, careers and organizations (18th-20th centuries)”]* (Lisboa, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, 2022), s. p.

## 15. Abstracts in programs of national conferences with peer review [25]

Filipa CRUZ, “Da promessa escrita à desilusão da escuta: Sobre o potencial metodológico da Música Imaginária,” in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) (Lisbon, NOVA FCSH [mixed], 2022), p. 9

Júlia DURAND, “Treino, reciclagem e experimentação: Perspectivas de compositores sobre a música de catálogo”, in *XI ENIM 2022* (Aveiro, Universidade de Aveiro, 2022), s.p.

Joana FREITAS, “Notas sobre as acusações do compositor Jeremy Soule, a sua recepção musical e a comunidade *online* de *Elder Scrolls*”, in *4º Simpósio do NEGEM - Intersecções* (Lisbon, NOVA FCSH [online], 2022), p. 15

Joana FREITAS, “Entre o silêncio e a derrota: cruzamentos e fronteiras na música de *Dark Souls III*”, in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) (Lisbon, NOVA FCSH [mixed], 2022), p. 9

Guilherme GRANATO, “*Poesia Concreta: da vanguarda poética à Música Popular*”, approved for publication in the magazine *Anais do SEFIM - Symposium of Aesthetics and Philosophy of Music*, of the Federal University of Rio Grande do Sul, to be published in early 2023

André MALHADO, “Escuta videomusical em terrenos digitais: experiência e interpretação na plataforma Youtube”, *XI Encontro Anual da AIM* (Évora, Universidade de Évora, 2022), p. 90

André MALHADO, “Os usos dos vídeos musicais no Youtube: um estudo preliminar do campo da recepção”, *X Música, Teoria Crítica e Comunicação* (Lisbon, NOVA FCSH, 2022), p. 10

André MALHADO, “‘If none of you knew this was played by robots, I guarantee you wouldn't know the difference’”: escuta, julgamentos de valor e a problematização da musicalidade robótica”, *VII WORKSHOP CysMus: (Inter)ações digitais e audiovisuais*, ([online], NOVA FCSH, 2022), p. 6

André MALHADO, “Musical gay robot and their deformed son’: a (re)negociação de papéis sociais e personas musicais robóticas de Daft Punk”, *4º Simpósio NEGEM Intersecções* (Lisbon – Colégio Almada Negreiros, NOVA FCSH, 2022), p. 11

André MALHADO, “Flexibilidade técnica ou especialização musical: desafios artísticos e sociais dos profissionais do áudio de videogames em Portugal no século XXI”, *XI Encontro de Investigação em Música* (Aveiro, Universidade de Aveiro, 2022), p. 19

Ricardo PEREIRA, “B. Brecht e a música de cena na década de 70 em Portugal: Que música(s) para o ‘teatro épico’?.”, in *ENIM 2022 - XI Conference on Musical Research*, (Aveiro, Universidade de Aveiro, 2022). p. 63

Ricardo PEREIRA, “Queering Opera — (Re)pensar a produção e recepção operática: ‘ungendering voices’ e ‘queering opera’ - Conversa a partir da ópera *Glitter Balls* com Jorge Balça e Alannah Marie Halay” in *4º Simpósio NEGEM – Intersecções* (Lisboa, Colégio Almada Negreiros, NOVA- FCSH, 2022) p. 18

Isabel PINA, “«Eu quero conservar a minha faculdade individual de opção»: Fernando Lopes-Graça entre polémicas, silêncios e sinfonias”, in *10º Seminário Música, Teoria Crítica e Comunicação* (Lisboa, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa), s. p.

Isabel PINA, “As perspetivas da imprensa periódica generalista sobre os protestos dos músicos do S. Carlos no pós 25 de Abril”, in *II Jornada “Música, media e públicos 1974-2010”* (Lisboa, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa), p. 10

Isabel PINA, “Maria Helena de Freitas e a historiografia da música em Portugal no século XX”, in *4º Simpósio do NEGEM – Intersecções* (Lisboa, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa), s. p.

João Francisco PORFÍRIO, “‘This is a long commercial.’ – a utilização de conteúdos sonoros e audiovisuais por agentes de configuração do espaço doméstico.”, in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) (Lisbon, NOVA FCSH, 2022), pp. 9-10

Maria Teresa PROJECTO, “A desilusão da grande arte”, in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) (Lisbon, NOVA FCSH [mixed], 2022)

Maria Teresa PROJECTO, “A interpretação como jogo e improvisação: oito teses para uma leitura de Bernard Sève” – 1as Jornadas de Música e Interpretação “Em tempo real” (ESMAE, CESEM, Xperimus) (Oporto, ESMAE, 2022), [https://research.esmae.ipp.pt/em\\_tempo\\_real/](https://research.esmae.ipp.pt/em_tempo_real/)

Luís Bastos MACHADO, “O valor da artesanidade nas reacções à modernidade em pianistas de formação germânica na primeira metade do século XX”, in *ENIM 2022 – XI Encontro de Investigação em Música* (Aveiro, SPIM, 2022), p. 52

Luís Bastos MACHADO, “‘... any unnecessary movement was discouraged.’ Géstica e ideologia em pianistas no século XX”, in *10º Seminário: Música, Teoria Crítica e Comunicação*, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa (Lisbon, CESEM/NOVA-FCSH, 2022)

Nicholas MCNAIR, “‘It’s Time to Face The...’ – Music beyond the Cartesian Mind/Body split”, in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação* (Lisboa, NOVA FCSH, 2022), s.p.

Luís M. SANTOS, “Os concertos sinfónicos da Orquestra Portuguesa no Teatro do Ginásio (1925-1930): música e política em Lisboa nos anos da Ditadura Militar”, in *X MTCC – 10.º Seminário Música, Teoria Crítica e Comunicação* (Lisboa, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, 2022), pp. 22-23

Luís M. SANTOS, “A actividade musical dos animatógrafos e das agremiações amadoras em Lisboa nos primeiros anos da República”, in *Ciclo de seminários do projecto PROFMUS – Ser músico em Portugal* (Lisboa, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, 2022), s. p.

Juliana WADY, “‘A entidade portuguesa exerceu sobre nossa formação os poderes benéficos e maléficos da maternidade’: Portugal e música nos discursos de Mário de Andrade”, in *XI Encontro internacional de investigação em Música (ENIM)*, (Aveiro, Universidade de Aveiro, 2022), ISBN: 978-972-789-811-4, DOI: <https://doi.org/10.48528/gavx-3075>, p. 146

Juliana WADY, “A dimensão imaginada do tópico na construção de narrativas nacionalistas: um olhar sobre as *Danças Características Africanas* de Heitor Villa-Lobos e sobre a *Suíte Africana* de Frederico de Freitas”, in *10º Seminário Música, Teoria Crítica e Comunicação (MTCC)*, Grupo de Grupo de Teoria Crítica e Comunicação (GTCC) (Lisbon, NOVA FCSH, 2022), s.p.

#### 17. Other publications (including reviews) [97]

João Pedro CACHOPO, “*Orphée*, de Philip Glass, entre o passado e o futuro da ópera”, *Público*, January 26, 2022

João Pedro CACHOPO, “Quando as guerras do passado regressam ao futuro”, *Público*, March 18, 2022

João Pedro CACHOPO, “Bem-vindo ao futuro realmente existente”, *Punkto*, April 5, 2022

João Pedro CACHOPO, “Quando as guerras do passado regressam ao futuro”, *N-1 Blog*, April 18, 2022

João Pedro CACHOPO, “De Volta ao Arena de Verona: Maria Callas e a Sagrada Família de Cignaroli”, *Glosas*, August 1, 2022

João Pedro CACHOPO, “O brilho de Callas, 45 anos após a sua morte”, *Público*, September 16, 2022

Paulo Ferreira de CASTRO, Tribute to Salwa Castelo-Branco, in *Salwa: Tributo a Salwa El-Shawan Castelo-Branco*, ed. Susana Sardo and Álvaro Sousa (Aveiro, Universidade de Aveiro, 2022), pp. 48-49, ISBN 978-972-789-785-8

Filipa CRUZ, “*Kafka à beira-mar* e a procura do som da música imaginária”, *Revista Brotéria*, vol. 194 nº1, January, 2022, pp. 67-74

Filipa CRUZ, “Da Vida Feita Arte” and “Cronologia de Umberto Giordano” in Umberto Giordano, *Andrea Chénier* [Opera programme], Lisbon: Teatro Nacional de São Carlos, 2022, pp. 15-25 & 35-49

Filipa CRUZ, “O silêncio depois da Música” and “Cronologia de Azio Corghi”, in Azio Corghi, *Blimunda* [Opera programme], Lisbon: Teatro Nacional de São Carlos, 2022, pp. 25-39 & 45-61

Sónia DUARTE, “Recensão à exposição e ao catálogo: “Historia de dos Pintoras: Sofonisba Anguissola y Lavinia Fontana”, MIDAS – Museu e Estudos Interdisciplinares, Évora, Universidade de Évora, 2022 DOI: <https://doi.org/10.4000/midas.3090>

Guilhermina LOPES. “Programme notes” [World premiere – opera “A procura da Flor”, by André Mehmari and song cycle “O tempo e o Mar”, by Marcus Siqueira], in 10º *Festival de Música Erudita do Espírito Santo*. November 4th and 6th, 2022. <https://festivaldemusicaerudita.com.br/abertura>

Guilhermina LOPES. “Programme notes” [Song recital – works by F. Benoit, N. Boulanger, F. Schubert et al.], in 10º *Festival de Música Erudita do Espírito Santo*. November 11, 2022. <https://festivaldemusicaerudita.com.br/canto-e-piano>

Guilhermina LOPES. “Programme notes” [guitar and string quartet – works by A. Mehmari, Baden Powell, E. Carrapatoso et al.], in 10º *Festival de Música Erudita do Espírito Santo*. November 12, 2022. <https://festivaldemusicaerudita.com.br/quarteto-cordas-violao>

Guilhermina LOPES. “Programme notes” [youth orchestra – works by V. Romero, M. Rezende, C. Assad et al.], in 10º *Festival de Música Erudita do Espírito Santo*. November 18, 2022. <https://festivaldemusicaerudita.com.br/orquestra-jovem-vale>

Guilhermina LOPES. “Programme notes” [Cia AREPO - Beatriz], in 10º *Festival de Música Erudita do Espírito Santo*. November 19, 2022. <https://festivaldemusicaerudita.com.br/intercambio-brasil-portugal>

Guilhermina LOPES. “Programme notes” [piano – works by F. Lopes-Graça, C. Capdeville, J. Vianna da Motta and F. Liszt], in 10º *Festival de Música Erudita do Espírito Santo*. November 19, 2022. <https://festivaldemusicaerudita.com.br/piano-solo>

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Luís Bastos MACHADO, "Notas de programa" [works by José Mário Branco, Fausto, Zeca Afonso, Sérgio Godinho, arr. by José Martins], in *Brochura da Temporada Convento ConVida — Comemorações do 25 de Abril* (April 23, 2022), (Setúbal, Convento de Jesus, 2022)

Bernardo MARIANO, “Programme notes” [works by Schubert], in *Brochura do recital n.º 2 do Ciclo Music4I-Mente* (February 24 & 25), (TNSJ/ADSCH/MCT, 2022)

Bernardo MARIANO, “Programme notes” [works by Borodin, Mozart, Beethoven, Mussorgsky], in *Brochura do recital de Filipe Pinto-Ribeiro* (March 4), (Temporada Universidade Lisboa, 2022)

Bernardo MARIANO, “Programme notes” [works by Mozart, Rossini, Bizet, Verdi et al.], in *Brochura da Gala de Ópera* (March 17), (Temporada Instituto Superior Técnico, 2022)

Bernardo MARIANO, “Programme notes” [works by Schumann, Ravel], in *Brochura do recital n.º 3 do Ciclo Music4I-Mente* (April 21 & 22), (TNSJ/ADSCH/MCT, 2022)

Bernardo MARIANO, “Programme notes” [works by Debussy, Brahms, Lekeu, Ravel], in *Brochura do recital de Frank Braley e Tatiana Samuil* (May 15), (CCB, 2022)

Bernardo MARIANO, “Programme notes” [works by Schubert, Liszt, Chopin], in *Brochura do recital de Alexander Tharaud* (May 21), (Casa da Música, 2022)

Bernardo MARIANO, “Programme notes” [works by Nicolai, Offenbach, Bernstein et al.], in *Brochura do concerto da Orquestra OAC + Tuna do Técnico* (May 23), (Concerto do 111.º aniversário do Inst. Sup. Técnico, 2022)



Bernardo MARIANO, “Programme notes” [works by Mendelssohn, Say, Dvorák], in Brochura do recital n.º 4 do Ciclo Music4l-Mente (June 2 & 3), (TNSJ/ADSCH/MCT, 2022)

Bernardo MARIANO, “Programme notes” [works by Braga Santos, Schönberg], in Brochura do recital Sexteto Ignis (June 16), (CMCB, 2022)

Bernardo MARIANO, “Programme notes” [works by Bach, Händel, Scarlatti], in Brochura do Festival dos Capuchos (June 16), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [works by Mozart, Haydn], in Brochura do Festival dos Capuchos (June 17), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [works by Mozart], in Brochura do Festival dos Capuchos (June 18), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [works by Debussy, Franck, Fauré, Hahn], in Brochura do Festival dos Capuchos (June 19), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [works by Schubert], in Brochura do Festival dos Capuchos (June 26), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [works by Chopin, Schumann], in Brochura do Festival dos Capuchos (July 1), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [works by Lopes-Graça], in Brochura do Festival dos Capuchos (July 2), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [‘Amor e tragédia nas viagens de Camões’], in Brochura do Festival dos Capuchos (July 3), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [works by Beethoven], in Brochura do Festival dos Capuchos (July 9), (C. M. Almada, 2022)

Bernardo MARIANO, “Programme notes” [works by Haydn, Shostakovich, Mendelssohn], in Brochura do Festival da Póvoa de Varzim (July 13), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [recital ‘20 Sonatas’], in Brochura do Festival da Póvoa de Varzim (July 16), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Beethoven], in Brochura do Festival da Póvoa de Varzim (July 17), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Pärt, Silvestrov, Jancevskis, Serksnyté], in Brochura do Festival da Póvoa de Varzim (July 18), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Webern, Schubert, Chausson], in Brochura do Festival da Póvoa de Varzim (July 20), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Debussy], in Brochura do Festival da Póvoa de Varzim (July 23), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Jarrett, Reich, Piazzolla], in Brochura do Festival da Póvoa de Varzim (July 25), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Viana da Mota, Tchaikovsky, Bartók], in Brochura do Festival da Póvoa de Varzim (July 27), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Rossini, Navarro], in Brochura do Festival da Póvoa de Varzim (July 30), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Gulda, Rimsky-Korsakov et al.], in Brochura do Festival da Póvoa de Varzim (July 30), (C. M. Póvoa Varzim/AMPV, 2022)

Bernardo MARIANO, “Programme notes” [works by Piazzolla], in Brochura do Concerto Aniversário da AEP (September 16), (AEP/AOAC, 2022)

Bernardo MARIANO, “Programme notes” [works by Puccini], in Brochura da ópera ‘Tosca’ (September 23), (Coliseu do Porto, 2022)

Bernardo MARIANO, “Programme notes” [works by Piazzolla, Villa-Lobos, Gnattali, Guerra Peixe, Lopes-Graça, et al.], in Brochura do recital Quinteto Jill Lawson (September 28 &29), (Festival de Sintra/C. M. Sintra, 2022)

Bernardo MARIANO, “Programme notes” [works by Mozart, Haydn, Paganini], in Brochura do Bragança ClassicFest (September 30), (C. M. Bragança/ADSCH, 2022)

Bernardo MARIANO, “Programme notes” [works by Haydn, Mozart], in Brochura do Bragança ClassicFest (October 1), (C. M. Bragança/ADSCH, 2022)

Bernardo MARIANO, “Programme notes” [works by Mozart, Paganini, Rolla, Handel/Halvorsen], in Brochura do Bragança ClassicFest (October 2), (C. M. Bragança/ADSCH, 2022)

Bernardo MARIANO, “Programme notes” [‘A Noite’: works by various composers], in Brochura do concerto do Sete Lágrimas Consort (October 1 & 2), (Festival de Sintra/C. M. Sintra, 2022)

Bernardo MARIANO, “Programme notes” [works by Schubert, Debussy, Ravel, Gershwin et al.], in Brochura do Bragança ClassicFest (October 6), (C. M. Bragança /ADSCH, 2022)

Bernardo MARIANO, “Programme notes” [works by Nisinman, Piazzolla], in Brochura do Bragança ClassicFest (October 7), (C. M. Bragança/ADSCH, 2022)

Bernardo MARIANO, “Programme notes” [works by Schumann, Dvorák], in Brochura do recital de Raúl da Costa e Quarteto de Matosinhos (October 7), (Festival de Sintra/C. M. Sintra, 2022)

Bernardo MARIANO, “Programme notes” [works by Verdi, Puccini, Massenet, Tchaikovsky et al.], in Brochura do concerto ‘Ópera no Douro’ (October 8), (Quinta da Levandeira do Roncão/AOAC, 2022)

Bernardo MARIANO, “Programme notes” [works by Carrapatoso, Dvorák], in Brochura do Bragança ClassicFest (October 8), (C. M. Bragança/ADSCH, 2022)

Bernardo MARIANO, “Programme notes” [works by Mozart, Massenet, Bizet, Saint-Saëns et al.], in Brochura do Bragança ClassicFest (October 9), (C. M. Bragança/ADSCH, 2022)

Bernardo MARIANO, “Programme notes” [works by Tchaikovsky, Scumann, Mozart, Ravel, Skrjabin], in Brochura do recital de Daniil Trifonov (October 10), (Temporada Gulbenkian, 2022)

Bernardo MARIANO, “Programme notes” [works by Schubert, Dvorák], in Brochura de concerto da OSP (October 21), (TNSC, 2022)

Bernardo MARIANO, “Programme notes” [works by Bach, Kodály, Wagner/Grütz-macher], in Brochura do recital de Robert Cohen (December 6), (CMCB, 2022)

Bernardo MARIANO, “Programme notes” [works by Scarlatti, Rameau, Bach-Busoni, Debussy, Chopin], in Brochura do recital de Dmitri Shishkin (December 7), (Casa da Música, 2022)

Bernardo MARIANO, “Programme notes” [works by Mendelssohn, Corelli, Elgar], in Brochura do Concerto de Natal do IST (December 7), (Temporada Instituto Superior Técnico, 2022)

Bernardo MARIANO, “Programme notes” [works by Glinka, Mendelssohn, Mozart, Stravinsky], in Brochura do concerto da Orquestra Gulbenkian (December 15 & 16), (Fundação Gulbenkian, 2022)

Bernardo MARIANO, “Programme notes” [works by Beethoven, Dvorák], in Brochura do recital n.º 1 do Ciclo Musical-Mente (December 21), (TNSJ, 2022)

Nicholas MCNAIR, text and video, “Gapp/McNair Piano Duo - Improvisation, Experience and Written Music”, in *Performance e Contexto* <https://perf.esml.ipl.pt/> (May 30, 2022)

Jelena NOVAK, “Biti vojnik bez materice, Intervju – Irena popović Dragović”, *Vreme* n 1620, 20. January 2022. *Vreme*, ISSN: 0353-8028, <https://www.vreme.com/kultura/4581202/>

Jelena NOVAK, “Opersko poreklo sveta”, *Peščanik*, 20. 01. 2022, <https://pescanik.net/opersko-poreklo-sveta/>

Jelena NOVAK, “Presidranje”, opera “Deca” by Irena Popović, program booklet, Belgrade, National Theatre, 2022, 24-26

Jelena NOVAK, “Nadglas sa medvedom na grudima”, interview with Irena Popović, “Deca” – opera in 17 songs by Irena Popović, program booklet, Belgrade, National Theatre, 2022, 20-23

Ricardo PEREIRA, “Programe Notes” [S. Barber and G. Menotti, *The Bridge Game and The Labyrinth*] in *Folha de sala do OPERAFEST Lisbon - August, 27 and 28, 2022*. Lisboa, Jardim do Museu Nacional de Arte Antiga, 2022)

Ricardo PEREIRA, “Programe Notes” [G. Verdi, *Un Ballo in Maschera*] in *Folha de sala do OPERAFEST Lisbon - August, 19-26, 2022*. Lisboa, Jardim do Museu Nacional de Arte Antiga, 2022)

Isabel PINA, “Notas ao programa” [Luís de Freitas Branco, *Vathek*; António Pinho Vargas, *Oscuro*; Solange Azevedo, *Na (de)formação de um desejo*; Luís de Freitas Branco, *Paraísos Artificiais*], in *Folha de sala*, October 15 (Porto, Casa da Música, 2022)

Isabel PINA, “Notas ao programa” [Edward Elgar, *Fantasia e Fuga em Dó menor, BWV 537*; Gustav Mahler, *Suite de obras orquestrais de J. S. Bach*; Anton Webern, “Fuga (Ricercata)”, da *Oferenda Musical, BWV 1079*, Leopold Stokowski, *Fuga em Sol menor, BWV 578*, “Pequena Fuga”; Leopold Stokowski, *Toccata e Fuga em Ré menor, BWV 565*], in *Folha de sala*, November 4 (Porto, Casa da Música, 2022)

Isabel PINA, “Notas ao programa” [Hector Berlioz, “Cena de amor” de *Roméo et Juliette, op. 17*; Piotr Ilitch Tchaikovski, *Francesca da Rimini, Fantasia sinfónica segundo Dante, op. 32*], in *Folha de sala*, May 6 (Porto, Casa da Música, 2022)

Rosa Paula ROCHA PINTO, Nota ao programa do concerto da Orquestra Sinfónica do Porto Casa da Música sob a direcção de Anna Rakitina, com narração de Raquel Couto. (Obras: Sergei Prokofieff, *Cinderella*), Brochura da Temporada 2022, Porto, Casa da Música, 17 de Dezembro de 2022

Rosa Paula ROCHA PINTO, Nota ao programa do concerto Coral Sinfónico da Orquestra Sinfónica Portuguesa e do Coro do Teatro Nacional de São Carlos, sob a direcção de Nuno Côrte-Real. (Obras: Nuno Côrte-Real, *Tremor*; e *Magnificat Manuelino*, op. 68), Brochura da Temporada 2022, Lisboa, Mosteiro dos Jerónimos, 13 de Dezembro de 2022

Rosa Paula ROCHA PINTO, Nota ao programa do concerto da Orquestra Sinfónica do Porto Casa da Música sob a direcção de Vassily Sinaisky. (Obras: Ludwig van Beethoven, *Grosse Fugue* e *Sinfonia n.º 3*, “*Heróica*”), Brochura da Temporada 2022, Porto, Casa da Música, 1 de Outubro de 2022

Rosa Paula ROCHA PINTO, Nota ao programa do concerto da Orquestra Sinfónica do Porto Casa da Música sob a direcção de Stefan Blunier, com Paulo Barros (Flauta) e Ilaria Vivan (Harpa). (Obras W. A. Mozart/Ferruccio Busoni, *Abertura de Don Giovanni*; de W. A. Mozart, *Concerto para flauta e harpa*; de Alexander Scriabin: *Rêverie*, op. 24 e *Poème de l’Extase*, op. 54), Brochura da Temporada 2022, Casa da Música, Porto, 17 de Junho de 2022

Rosa Paula ROCHA PINTO, Nota ao programa do concerto da Orquestra Sinfónica do Porto Casa da Música sob a direcção de Michail Jurowsky, com Leticia Moreno (Violino). (Obras de Sergei Prokofieff, *Concerto para violino n.º 2*; e de Dmitri Chostakovitch, *Sinfonia n.º 7 “Leninegrado”*), Brochura da Temporada 2022, Casa da Música, Porto, 20 de Maio de 2022

Luís M. SANTOS, “Notas ao programa” [José Viana da Mota, *Balada*, op. 16; Fryderyk Chopin, *Doze Estudos*, op. 10; *Balada n.º 4*, em Fá menor, op. 52; Franz Liszt, *Variações sobre um tema de Bach*, “*Weinen, Klagen, Sorgen, Zagen*”, S. 180 (J. S. Bach BWV 12); Maurice Ravel, *La Valse*], in *Brochura da Temporada 2022 da Casa da Música* (11 de Janeiro de 2022), (Porto, Casa da Música, 2022)

Luís M. SANTOS, “Notas ao programa” [Gioachino Rossini, *Guillaume Tell*, *Abertura*; Felix Mendelssohn, *Sonho de uma noite de Verão*, op. 61, *Scherzo – Intermezzo – Nocturno*; Béla Bartók, *Seis danças populares romenas*, Sz. 56, BB 68; Emmanuel Chabrier, *Habanera*; Johannes Brahms, *Danças húngaras n.ºs 1, 3 e 10*; Bedrich Smetana, *A noiva vendida*, “*Dança dos comediantes*” (Acto III); Piotr Illitch Tchaikovski, *Evgeni Onegin*, op. 24, *Polonaise* (Acto III)], in *Brochura da Temporada 2022 da Casa da Música* (27 de Fevereiro de 2022), (Porto, Casa da Música, 2022)

Luís M. SANTOS, “Notas ao programa” [Franz Liszt, *Weinen, Klagen, Sorgen, Zagen*, *Prelúdio para piano*, S. 179 (J. S. Bach BWV 12); *Sonetto 104 del Petrarca*, em Mi maior, S. 158/2; *Après une lecture du Dante: Fantasia quasi Sonata*, S. 161/7; *Abschied*, S. 251; *La lugubre gondola*, S. 200/2; Robert Schumann, *Sonata para piano n.º 1*, em Fá suspenido menor, op. 11; Alexander Scriabin, *Vers la flamme*, op. 72], in *Brochura da Temporada Gulbenkian de Música 2021/2022* (22 de Março de 2022), (Lisboa, Fundação Calouste Gulbenkian, 2022)

Luís M. SANTOS, “Notas ao programa” [Richard Wagner, excertos do ciclo *Der Ring des Nibelungen: Der Rheingold*, “*Einzug der Götter in Walhall*” (orquestra); *Der Rheingold*, “*Immer ist Undank Loges Lohn*” (tenor); *Die Walküre*, “*Der Männer Sippe...*” (soprano); *Die Walküre*, “*Winterstürme wichen dem Wonnemond*” (tenor) + “*Du bist der Lenz*” (soprano e tenor); *Die Walküre*, “*Walkürenritt*” (orquestra); *Götterdämmerung*, “*Siegfrieds Rheinfahrt*” (orquestra); *Siegfried*, “*Schmiedelied*” (tenor); *Siegfried*, “*Ewig war ich...*” (soprano); *Götterdämmerung*, “*Brünnhilde, heilige Braut*” (tenor) + “*Trauermarsch*” (orquestra); *Götterdämmerung*, “*Starke Scheite...*” (soprano)], in *Brochura da Temporada 2022 da Casa da Música* (2 de Abril de 2022), (Porto, Casa da Música, 2022)

Luís M. SANTOS, “Notas ao programa” [György Kurtág, *Játékok / Jogos* (selecção): “*Játék a végtelennel*” / “*Jogo do infinito*” (Vol. III/2), “*Hommage a Schubert*” (Vol. III/23), “*Antifona fiszben*” / “*Antifona em Fá suspenido*” (Vol. II/43), “*Capriccioso-luminoso*” (Vol. V/33), “*Sirató (2)*” / “*Lamento (2)*” (Vol. III/30), “*Kósza gondolatok az Alberti-basszusról*” / “*Pensamentos fugidios sobre o baixo de Alberti*” (Vol. VII/8); György Kurtág, *...couple égyptien en route vers l’inconnu... / “...casal egípcio a caminho do desconhecido...”*; Wolfgang Amadeus Mozart, *Fantasia em Dó menor*, K. 475; *Sonata para piano n.º 17*, em Si bemol maior, K. 570; Robert Schumann, *Davidsbündlertänze*, op. 6], in

*Brochura da Temporada Gulbenkian de Música 2021/2022* (20 de Abril de 2022), (Lisboa, Fundação Calouste Gulbenkian, 2022)

Luís M. SANTOS, “Notas ao programa” [Piotr Ilitch Tchaikovski, Sinfonia n.º 5, em Mi menor, op. 64], in *Brochura da Temporada Gulbenkian de Música 2021/2022* (19 e 20 de Maio de 2022), (Lisboa, Fundação Calouste Gulbenkian, 2022)

Luís M. SANTOS, “Notas ao programa” [Wolfgang Amadeus Mozart, Quarteto de cordas n.º 13, em Ré menor, K. 173; Dmitri Chostakovitch, Quarteto de cordas n.º 3, em Fá maior, Op. 73], in *Brochura da Temporada 2022 da Casa da Música* (14 de Junho de 2022), (Porto, Casa da Música, 2022)

Luís M. SANTOS, “Notas ao programa” [Robert Schumann, Concerto para violoncelo e orquestra em Lá menor, op. 129], in *Brochura da Temporada 2022 da Casa da Música* (1 de Julho de 2022), (Porto, Casa da Música, 2022)

Luís M. SANTOS, “Notas ao programa” [Alexander Skriabin, Estudo op. 2 n.º 1; Prelúdio op. 11 n.º 11; Prelúdio op. 11 n.º 16; Prelúdio op. 16 n.º 2; Prelúdio op. 16 n.º 4; Estudo op. 42 n.º 5; Fryderyk Chopin, Sonata para piano n.º 2, em Si bemol menor, op. 35; Ludwig van Beethoven, Sonata para piano n.º 29, em Si bemol maior, op. 106, *Hammerklavier*], in *Brochura da Temporada 2022 da Casa da Música* (2 de Outubro de 2022), (Porto, Casa da Música, 2022)

Luís M. SANTOS, “Notas ao programa” [Johannes Brahms, *Schicksalslied*, op. 54; Sonata para clarinete n.º 1, em Fá menor, op. 120 n.º 1 (orq. de Luciano Berio); Pēteris Vasks, *Agnus Dei*; Johannes Brahms, Sinfonia n.º 3, em Fá maior, op. 90; Wolfgang Amadeus Mozart, *Ave verum corpus*, K. 618], in *Brochura da Temporada Gulbenkian de Música 2022/2023* (14 e 15 de Outubro de 2022), (Lisboa, Fundação Calouste Gulbenkian, 2022)

Luís M. SANTOS, “Notas ao programa” [Alexander Vustin, *Lamento* (1974); Leos Janáček, Sonata para piano *I.X.1905*; Valentin Silvestrov, *Bagatelle*, op. 1 n.º 3; Ludwig van Beethoven, Sonata para Piano n.º 31 em Lá bemol maior, op. 110; Antonín Dvořák, *Impressões poéticas*, op. 85], in *Brochura da Temporada Gulbenkian de Música 2022/2023* (15 de Novembro de 2022), (Lisboa, Fundação Calouste Gulbenkian, 2022)

Luís M. SANTOS, “Notas ao programa” [Alessandro Scarlatti, Concerto n.º 1, em Fá menor; *Salve Regina*, em Dó menor; Pedro Jorge Avondano, *Divertimento I*, em Dó menor; Johann Joseph Fux, *Ave Regina*, em Fá maior, K. 208; Georg Friedrich Händel, Concerto grosso, op. 6 n.º 4, em Lá menor, HWV 322; *Salve Regina*, em Sol menor, HWV 241; Antonio Caldara, Concerto de câmara para violoncelo, 2 violinos e baixo, em Ré menor; *Haec est Regina virginum*, em Lá maior], in *Brochura da Temporada 2022/2023 – “Um chão comum” do CCB* (8 de Dezembro de 2022), (Lisboa, Fundação Calouste Gulbenkian, 2022)

Luís M. SANTOS, “Notas ao programa” [Ludwig van Beethoven, Sonata para Piano n.º 1, em Fá menor, op. 2 n.º 1; Robert Schumann, *Fantasiestücke*, op. 12 (n.ºs 1, 2, 3, 5); Alexander Skriabin, Sonata para Piano n.º 4, em Fá sustenido maior, op. 30; Olivier Messiaen, *Le baiser de l'Enfant-Jésus* (n.º 15 de *Vingt Regards sur l'enfant-Jésus*); Ludwig van Beethoven, Sonata para Piano n.º 32, em Dó menor, op. 111], in *Brochura da Temporada Gulbenkian de Música 2022/2023* (11 de Dezembro de 2022), (Lisboa, Fundação Calouste Gulbenkian, 2022)

TEIXEIRA, Andréa Luísa. Presentation Book. “Pirenópolis: Paisagens Sonoras. Ed. Kelps (2021), Goiânia, ISBN 978-65-84533-56-1 (Book released in 2022)

Mário VIEIRA DE CARVALHO, “Um ódio absoluto à guerra”, in: *Público*, 1 de Setembro de 2022, <https://www.publico.pt/2022/09/01/opiniao/opiniao/odio-absoluto-guerra-2018933>, edição impressa, p. 9

## 19. Multimedia [9]

Mariana CALADO, RIPM – Répertoire international de la presse musicale database, revision and indexation of music journals: *Eco Musical* (in progress)

Bárbara CARVALHO, (music editor, scientific consultant and synchronization supervisor), Os Fidalgos da Casa Mourisca, DVD, Cinemateca Portuguesa-Museu do Cinema, 2022

Bárbara CARVALHO (music editor and scientific consultant), Amor de Perdição, DVD, Cinemateca Portuguesa-Museu do Cinema, 2022

Sónia DUARTE, *Imagens de Música na Pintura do Tempo do Barroco (1600-1750)*, database <http://iconografiamusicalportugal.com/>, in progress

Sónia DUARTE, “Santa Cecília em Portugal”, *Iconografia Musical* database, Universidad Complutense de Madrid, in progress [*Proyecto de Investigación en Iconografía Musical y Organología / HAR-PGC2018-099669-B-I00/ financiado por el Ministerio de Economía y Competitividad de España*]

Luís SOLDADO (composer), *O Regresso da Norma*, CD (AREPO, 2022) AREPO CD002

TEIXEIRA, Andréa Luísa, Presentation of the video "Saudade", with Dueto Brasil: Marcello LINHOS and Andréa Luísa TEIXEIRA, March, 5, 2022  
<https://www.youtube.com/watch?v=Sh5XhBqCvr4>

TEIXEIRA, Andréa Luísa Presentation – CD – Maestro Jorge Costa Pinto (Portugal). Independent. JorSOM. May, 4, 2022 (jpeg)

TEIXEIRA, Andréa Luísa, Presenter of the pills “Rendas Culturais” presented weekly on Rádio Nova Fogaréu, 99.7 FM (Brazil), starting on January 7, 2023.  
<https://www.instagram.com/reel/CmxGSFrqD7A/?igshid=MDM4ZDc5MmU=>

## 20. Articles in journals without peer reviewing [4]

Bernardo MARIANO, Articles *Breves apontamentos biográficos e Um quinteto para Olga Prats* on pianist Olga Prats for *Glosas* magazine (issue XXII, forthcoming), (mpmp, 2022)

Rosa Paula ROCHA PINTO, “”Pela Dança Portuguesa” na Ilustração Portuguesa (1921 e 1922)”, in *Jornal COREIA*, Nº 7 (Direcção Editorial de João de Santos Martins), Setembro de 2022, ISBN 2184-4461, p. 10-11

Tânia VALENTE, “Saramago e a Música”, in *Jornal do Avante*, suplement dedicated to the Symphonic Concert with the theme “A Música na Palavra de José Saramago”, (Lisboa, May 2022, Avante Editions), Serial nr. 2528, pp.2-3

Tânia VALENTE, “Saramago e a Música”, in *Festa do Avante – programa*, (Lisboa, September 2022, Avante Editions), pp.59-60

## 21. Articles in journals and chapters in books submitted and accepted for publication (including books in press) [39]

César Rodríguez CAMPOS, “Poplore y nacionalismo: José Afonso y su transformación de la tradición musical popular en Portugal tras los pasos de Fernando Lopes-Graça”, *Diagonal*. (Journal published by the *Ibero-Amerikanisches Institut*, Berlin)

Paulo Ferreira de CASTRO, “‘Se escuto, só oiço o teu rumor’: aspectos do trabalho musical de Fernando Lopes Graça sobre a poesia de Eugénio de Andrade”, *Português: palavra e música*, ed. Rui Vieira Nery (Lisbon, Fundação Calouste Gulbenkian, forthcoming)

Paulo Ferreira de CASTRO, “Patriotic, nationalist or republican? The Portuguese national anthem”, in *Music and the Making of Portugal and Spain since the Nineteenth Century*, ed. Matthew Machin-Autenrieth, Samuel Llano and Salwa Castelo-Branco (Illinois University Press, forthcoming)

Paulo Ferreira de CASTRO, “‘Wie ein Naturlaut’: el paisaje sonoro como desafío a la teoría de los tópicos”, *Súmula: Revista de Teoría y Análisis Musical*

Júlia DURAND, “‘Thrones Game’ and ‘English Baking’: library music as a source (and mirror) of television music”, in *Oxford Handbook of Music and Television*, eds. James Deaville, Jessica Getman and Ron Rodman (Oxford, Oxford University Press, to be published in 2023)

Júlia DURAND, “Library Music as the Soundtrack of YouTube”, in *Remediating Sound: Repeatable Culture, YouTube and Music*, eds. Holly Rogers, Joana Freitas and João Porfírio (London, Bloomsbury Academic, to be published in 2023)

Joana FREITAS, João Francisco PORFÍRIO and Holly ROGERS (eds), *Youtube and Music: Online Culture and Everyday Life* (London, Bloomsbury Publishing, to be published in 2023)

Joana FREITAS, João Francisco PORFÍRIO and Holly ROGERS (eds), *Remediating Sound: Repeatable Culture, YouTube and Music* (London, Bloomsbury Publishing, to be published in 2023)

Joana FREITAS, “Why did the music stop?: o uso de padrões musicais na construção do medo nos videogames survival horror”, in *Música, Comunicação e Discursos*, eds. Paula GOMES-RIBEIRO, André MALHADO e Paulo FERREIRA CASTRO (Famalicão, Húmus, to be published in 2023)

Joana FREITAS, “Only People With Good Imagination Usually Listens to This Kind of Music”: On the Convergence of Musical Tags, Video Games and YouTube in the Epic Genre”, in *Remediating Sound: Repeatable Culture, YouTube and Music*, eds. Holly ROGERS, Joana FREITAS and João Francisco PORFÍRIO (London, Bloomsbury Publishing, to be published in 2023)

Joana FREITAS and João Francisco PORFÍRIO, “Foreword: ‘Like, Share and Subscribe’: Finding the Music in YouTube's History”, in *YouTube and Music Online Culture and Everyday Life*, ed. Holly ROGERS, Joana FREITAS and João Francisco PORFÍRIO (London, Bloomsbury Publishing, to be published in 2023)

Joana FREITAS, João Francisco PORFÍRIO and Holly ROGERS, “Introduction” in *Remediating Sound: Repeatable Culture, YouTube and Music*, eds. Holly ROGERS, Joana FREITAS and João Francisco PORFÍRIO (London, Bloomsbury Publishing, to be published in 2023)

Joana FREITAS, “Kingdom Come: Deliverance. Narrativa boémia, espaços virtuais e a imersão musical do jogador”, in *SONORIDADES FRONTEIRIÇAS - II Conferência Internacional de Pesquisa em Sonoridades* (Brazil, Grupo de Estudos em Imagens, Sonoridades e Tecnologias, chapter reviewed and accepted/more information tba)

Joana FREITAS, “Da tecla ao salto alto: sobre música clássica, mulheres intérpretes e sexualidade na internet”, in *Estudos de Género, Feministas e sobre as Mulheres: Reflexividade, Resistência e Ação*, eds. CIEG (Lisbon, CIEG, to be announced)

Paula GOMES-RIBEIRO (In Press/Chapter in Book), “Da reconfiguração de fronteiras dos formatos opinativos sobre música na paisagem digital”, in *Sonoridades fronteiriças*, ed. José Castanheira (Brasil, Grupo de Estudos em Imagens, Sonoridades e Tecnologias)

Paula GOMES-RIBEIRO (In Press/Preface), “A prática da música como ferramenta de empoderamento”, in *Tocando vidas - inclusão social através da prática musical na Orquestra Geração Sistema Portugal*, Paula Freire (Lisboa, Leya, 2023)

Guilhermina LOPES, “Tombeau for a savage artisan: in search of references in Fernando. Lopes-Graça’s woodwind quintet ‘O Túmulo de Villa-Lobos’”, in *Old is New: the presence of the past in the music of the presente*, eds. Riccardo Wanke, Filipa Magalhães, Isabel Pires. (Lisboa, CESEM)

Helena LOPES BRAGA, “Francine Benoît e Maria da Graça Amado da Cunha e o trabalho invisível das mulheres músicas nas elites culturais oposicionistas” in *A música como profissão*, eds. Cristina Fernandes, Manuel Deniz Silva e Tiago Manuel da Hora (forthcoming)

Helena LOPES BRAGA, “Francine Benoît (1894-1990): uma intelectual francesa em Portugal” in Livro de Actas do Colóquio “Francesas em Portugal”, organized by ADEPA (forthcoming)

Jelena NOVAK, “Performing of the Self: review of *The Book of Water* (2022) and *Upload* (2019-20) by Michel van der Aa, Sound Stage Screen Journal Vol. 2 No. 2, 2022. (in press)

Jelena NOVAK, “A Cultural History of Contemporary Opera: The Case of Serbia” Contemporary Music Review, special issue, Vol. 41, Issue 5–6 (2022). (in press)

Jelena NOVAK, “Musical Dramaturge and Landscape Dramaturgy: Working on *Children*, an opera in 17 songs by Irena Popovic”, Arts, 2023 (forthcoming)

Jelena NOVAK, “Singing in the Age of Capitalist Realism: Pervert’s Guide to (Post) Opera”, in *The Sound of Žižek*, ed. Mauro Fosco Bertola (Peter Lang Publishing, 2023), ISBN 9781433178986, DOI: 10.3726/b20311, pp. 113-136

Jelena NOVAK “Opera beyond Human: Vocaloids, Mixed Realities and Singing Machines” in *Opera in Flux*, edited by Yayoi Everett Uno and Nicholas Stevens, University of Michigan Press (forthcoming 2023)

Jelena NOVAK and Dimitrije KOKANOV, ““Деца”, опера у 17 песама: “Тужна сам, али сипам причу на причу...””, In Biljana Milanović & Melita Milin (eds.), *Savremena srpska muzička scena - Istraživački izazovi*. Belgrade: Department of Arts, Serbian Academy of Sciences and Arts (forthcoming 2023)

Jelena NOVAK, “Musical Dramaturge and Landscape Dramaturgy: Working on *Children*, an opera in 17 songs by Irena Popovic”, Arts, special issue on Musical Arts and Theatre (forthcoming 2023)

Jelena NOVAK and Michal GROVER FRIEDLANDER, “*CASTA DIVA RELOADED: Staging Death in the Age of Capitalist Realism*”, in: *Bellini on Stage and Screen, 1935-2020*, Emmanuele Senici, Emilio Sala, Graziella Seminara (eds.), Bloomsbury publishing (forthcoming 2023)

Jelena NOVAK, “Landscape Dramaturgy and Opera: Singing after Perspective”, Routledge companion on dramaturgy of opera edited by Jingyi Zhang and Magda Romanska (forthcoming 2023)

Ana PAIXÃO, « Réinventer une langue, une culture, un pays : les exils universitaires, artistiques et ontologiques de Jorge de Sena et Ana Hatherly », international conference proceedings *48 x 48, 48 ans de démocratie après 48 ans de dictature : temporalités portugaises en miroir*, Université Paris Nanterre, CES – Universidade de Coimbra, Paris, 8/04/2022, Bruxelles, Peter Lang, 2023



Ana PAIXÃO, « Le corps en jeu : Guilhermina Suggia à la Villa Molitor », international conference proceedings *Artistes et intellectuelles portugaises en France – itinéraires multiples*, Paris, Sorbonne Université, 11/10/2022, Paris, Presses Sorbonne nouvelle, 2023

Ana PAIXÃO, « «A música é só música, eu sei» : tecituras da música e do tempo em Jorge de Sena, Maria Gabriela Llansol e Ana Hatherly», *A Música das Artes*, Lisbon, Sistema Solar, 2023

Isabel PINA, “A colaboração de Luís de Freitas Branco na imprensa periódica monárquica das décadas de 1910 e 1920”, *Música, Comunicação e Discurso*, eds. Paula Gomes Ribeiro, André Malhado and Paulo Ferreira de Castro (Vila Nova de Famalicão, Húmus) [forthcoming]

Isabel PINA, “Mitos e omissões no jornalismo musical do século XX português”, in *Actas da III Conferência Internacional História do Jornalismo em Portugal* (Lisboa, Colégio Almada Negreiros, Universidade Nova de Lisboa) [forthcoming]

Isabel PINA, “Filhos de um país pequeno: a percepção de si e do outro na crítica musical portuguesa do século XX”, in *Anais do IV Simpósio Internacional Música e Crítica* (Pelotas, Conservatório de Música e Centro de Artes da Universidade Federal de Pelotas) [forthcoming]

Isabel PINA, “Uma proposta de metodologia de análise da crítica musical: abordagem tripartida ao século XX português”, in *Anais do VI Simpósio Internacional Música e Crítica* (Pelotas, Conservatório de Música e Centro de Artes da Universidade Federal de Pelotas) [forthcoming]

João Francisco PORFÍRIO and Joana FREITAS, “Foreword: “Like, Share and Subscribe”: Finding the Music in YouTube's History”, in *YouTube and Music Online Culture and Everyday Life*, ed. Holly ROGERS, Joana FREITAS and João Francisco PORFÍRIO (London, Bloomsbury Publishing, to be published in 2023)

João Francisco PORFÍRIO, Holly ROGERS and Joana FREITAS, “Introduction” in *Remediating Sound: Repeatable Culture, YouTube and Music*, eds. Holly ROGERS, Joana FREITAS and João Francisco PORFÍRIO (London, Bloomsbury Publishing, to be published in 2023)

Luís M. SANTOS, “O discurso sobre a música sinfónica no periódico musical *Amphion* (1884-1887)”, in *Música, Comunicação e Discursos*, eds. Paula Gomes Ribeiro, Paulo Ferreira de Castro e Mário Vieira de Carvalho (V. Nova de Famalicão/Lisboa, Húmus/CESEM, forthcoming)

Luís Correia de SOUSA, *Os músicos do portal principal da igreja do mosteiro de Santa Maria da Vitória e a prática musical da época* (Batalha: Mosteiro da Batalha/CESEM, to be published in 2023).

## 22. Translations [11]

Bernardo MARIANO, Translation of Nr. 5 from Brahms’ ‘Ein deutsches Requiem’, for pianist Nuno Vieira de Almeida (February 2022)

Bernardo MARIANO, First Portuguese translation of the libretto (+ footnotes) for Alessandro Stradella’s ‘Oratorio di San Giovanni Battista’ (1675), in *Brochura do concerto ‘Oratória de São João Baptista’ (May 29)*, (CCB, 2022)

Bernardo MARIANO, Translation of Mahler’s ‘Rückert Lieder’ for soprano Cecília Rodrigues (July 2022)

Bernardo MARIANO, Language coach (German) for Lisboa Cantat Chamber Choir and Marvão Festival Choir

Bernardo MARIANO, Language coach (Italian) for soloists in Stradella's *Oratorio di San Giovanni Battista* (CCB, May 2022)

Bernardo MARIANO, Translation of concert reviews (in German) for Pedro Carneiro's Jovem Orquestra Portuguesa (August 2022, *online publication*)

Bernardo MARIANO, Translation of Brahms's 'Fünf Gesänge, op. 104', for Associação Musical Lisboa Cantat (November 2022)

Bernardo MARIANO, Translation and subtitles (PT→EN) for Luís Tinoco's interview on 'Aleppo' project and recording sessions (Artway, 2022, *online publication*)

Bernardo MARIANO, Translation of Wagner's 'Zug zum Münster', from 'Lohengrin', for CulturaVibra Castelo Branco (November 2022)

Maria Teresa PROJECTO, Translation of Georges BATAILLE, "O Impossível/Manet" (Lisbon, Sr Teste, 2022)

Maria Teresa PROJECTO, Translation of Pascal QUIGNARD, "Todas as Manhãs do Mundo", (Lisbon, Sr Teste, 2022)

## **B. Conference papers and talks**

### **1. International talks as invited speaker [20]**

João Pedro CACHOPO, "De que foi a pandemia o nome?", "Os efeitos da pandemia nas artes performativas: entre crise e oportunidade". Invited lectures (org. Luiz Camillo Osósio e Pedro Duarte) at the Pontifícia Universidade Católica do Rio de Janeiro (Brazil), May 24 & 26, 2022

João Pedro CACHOPO, "Da ópera ao cinema e do cinema à ópera", "Genealogias do futuro operático", "Para além da pandemia". Invited lectures (org. Marcus Mota) at the University of Brasília (Brazil), May 17-19, 2022

João Pedro CACHOPO, "De que foi a pandemia o nome?". Invited talk (org. Fabio Akcelrud Durão) at the State University of Campinas (Brazil), May 13, 2022

Paulo Ferreira de CASTRO, Roundtable "On the 40th anniversary of Leonard Ratner's *Classic Music* (1980)", with Clive McClelland and Robert Hatten, *15th International Congress on Musical Signification*, Escola Superior de Música de Catalunya, Barcelona, Spain, June 17, 2022

Sónia DUARTE, "Male and Female Peasant Musicians in Portuguese Paintings from the Renaissance and Baroque Period", *XV Jornadas de Iconografia Musical – Imágenes de la música popular*, Madrid, Universidad Complutense de Madrid, September 19-21, 2022

Guilhermina LOPES. "Aspectos metodológicos do musicar local". *Seminário Internacional Musicar Local*. (online). June 30th – July 1st, 2022.  
<https://www.youtube.com/watch?v=LxoVkfCAwqg&list=PL5ocK1INAYsCYmwCpV4Zc8S8JLvg-ge5v&index=3>

Helena LOPES BRAGA, "Francine Benoît (1894-1990)". Paper presented at the International Conference "Francesas em Portugal". Leiria/Alcobaça. May 20-21, 2022

Jelena NOVAK, “NUKE SINGING: Notes on Framing Questions of Mass Destruction in Opera”, Environmental Opera Research Conference, University of Arts and Sibelius Academy, Helsinki, Finland. (March 18, 2022)

Jelena NOVAK, keynote lecture, International conference »Musiktheater der Zeitgenossenschaft: Michel van der Aas Schaffen an den Schnittstellen der Künste« (»Music Theatre of Contemporaneity: Michel van der Aa’s Works at the Interfaces of the Arts«), Ruhr-University Bochum, Germany. (online, September 15-17, 2022)

Jelena NOVAK, “Future of Opera” panel at Mahindra Humanities Center, Transmedia Arts Seminar, Harvard University, USA. (online, September 29, 2022)

Ana PAIXÃO, « Les passés dans le présent : la dictature portugaise », seminar Master études romanes, Université Paris Nanterre, 31/1/2022 et 7/2/2022

Ana PAIXÃO, « Voir et regarder : l’aveuglement chez José Saramago », seminar Grands auteurs européens, Université Paris 8, 03/02/2022

Ana PAIXÃO, « Conférence professionnelle : méthodologie du travail scientifique », methodologie seminar, Master Etudes transnationales et transculturelles, Université Paris 8, 22/02/2022

Ana PAIXÃO, « La chaire Lindley Cintra et la Maison du Portugal : programmer, diffuser, construire », seminar *Rencontre de Chaires de Camões, IP*, Université Paris Nanterre, 23/03/2022

Ana PAIXÃO, « Réinventer une langue, une culture, un pays : les exils universitaires, artistiques et ontologiques de Jorge de Sena et Ana Hatherly », Colloque international *48 x 48, 48 ans de démocratie après 48 ans de dictature : temporalités portugaises en miroir*, Université Paris Nanterre, CES – Universidade de Coimbra, Nanterre, Université Paris Nanterre, 8/04/2022

Ana PAIXÃO, « Le corps en jeu : Guilhermina Suggia à la Villa Molitor », Colloque international *Artistes et intellectuelles portugaises en France – itinéraires multiples*, Paris Sorbonne Université, Université Paris III – Sorbonne nouvelle, Universidade Nova de Lisboa, Paris, Sorbonne Université, 11/10/2022

Isabel PINA, “Uma proposta de metodologia de análise da crítica musical: abordagem tripartida ao século XX português”, in *Anais do VI Simpósio Internacional Música e Crítica* (Pelotas, Conservatório de Música e Centro de Artes da Universidade Federal de Pelotas), November 21-22, 2022

Luís SOLDADO, *O trabalho desenvolvido na companhia de ópera Arepo*, Faculdade de Música do Espírito Santo, Vitória, Brasil, November 16, 2022

Tânia VALENTE, “Salvini et la rose-croix”, *Saison Portugal-France 2022*, Maison de Portugal, Paris, France, October 8th 2022

Mário VIEIRA DE CARVALHO, “Klingsors Königsreich und die Gralsritter – Erinnerungen an eine geteilte Stadt”, comunicação apresentada no congresso internacional *Jahrestagung der Gesellschaft für Musikforschung – Nach der Norm: Musikwissenschaft im 21. Jahrhundert, Berlin, Humboldt Universität 28. September bis 1. Oktober 2022*, mesa-redonda “Sehnsuchtsort Berlin”, 29/9/ 2022

## 2. National talks as invited speaker [24]

João Pedro CACHOPO, “O amor, entre distância e proximidade”. Invited talk (org. Joaquim Braga). Universidade de Coimbra. June 9, 2022

Paulo Ferreira de CASTRO, Participation in Roundtable on the book *Intertextuality in Music: Dialogic Composition*, with João Pedro Cachopo and Manuel Deniz Silva, *10º Seminário “Música, Teoria Crítica e Comunicação”*, CESEM, FCSH, Campus de Campolide, Lisbon, Portugal, June 14, 2022

Paulo Ferreira de CASTRO, “Ecos do Império: Representações musicais da Rússia e dos seus ‘outros’”, Ciclo *Impérios*, Instituto de História Contemporânea, NOVA FCSH/IN2PAST, Culturgest, Lisbon, Portugal, November 23, 2022

Paulo Ferreira de CASTRO, “*As mãos e os frutos* de Eugénio de Andrade e Fernando Lopes Graça: Diálogos entre poesia e música”, Ciclo *Saber mais, conhecer melhor: Música e poesia na cultura portuguesa*, Academia das Ciências / Instituto de Altos Estudos, Lisbon, Portugal, December 14, 2022

César Rodríguez CAMPOS, “La «Canción de Intervención» en Portugal (1960-1974): Desarrollo y significado cultural y político de un movimiento artístico”. Facultad de Traducción e Interpretación, Universidad de Granada. (Granada, Spain, October, 25th, 2022)

João Figueiredo COSTA, “Na União Soviética a música faz parte [...] do poder quotidiano”: Olhar, pelo Diário de Lisboa, para a prática musical e músico-teatral nos/dos países socialistas (1974-1980)”, *I Jornada Música, Media e Públicos 1974-2010*. SociMus, Projeto 'Música, Media e Públicos 1974-2010' - CESEM, January 28, 2022

João Figueiredo COSTA, "Quando a 'distinção', 'elegância' e 'glamour' vão à ópera — o espetáculo operático aos olhos da portuguesa *Caras* (2011-2022)", *II Jornada Música, Media e Públicos 1974-2010*. SociMus, Projeto 'Música, Media e Públicos 1974-2010' - CESEM, June 22, 2022

Filipa CRUZ, "Músicas imaginárias como experiência do humano em *A Metamorfose* e *Nunca me Deixes*", III Encontro Musas – A Música das Artes, February 18, 2022

Sónia DUARTE, “Imagens e retratos de música na pintura portuguesa do século XVI ao século XIX. O ‘corpus’ do Museu Nacional Frei Manuel do Cenáculo”, *Ciclo de Estudos de Arte*, Évora, Museu Frei Manuel do Cenáculo – Museu de Évora, October 1, 2022

Ana PAIXÃO, «A música é só música, eu sei : quando a literatura portuguesa contemporânea escuta a música», III Encontro Musas, a música das artes, Lisbon, Museu da Música, 18/02/2022

Rui Magno PINTO, “O empreendedorismo de amadores de música para a promoção da "principal cultura musical da inteligência e do gosto" em Lisboa: a actividade sinfónica da orquestra da Academia de Amadores de Música de 1884 a 1911”, *Palestras na Academia de Amadores de Música*, 22.12.2022

Maria Teresa PROJECTO, “A interpretação como jogo e improvisação: oito teses para uma leitura de Bernard Sève” – 1as Jornadas de Música e Interpretação “Em tempo real” (ESMAE, CESEM, Xperimus) (Oporto, ESMAE, 2022), [https://research.esmae.ipp.pt/em\\_tempo\\_real/](https://research.esmae.ipp.pt/em_tempo_real/)

Nicholas MCNAIR, Participation in Roundtable “O estado presente do ensino da improvisação em Portugal”, *1as Jornadas de Música e Interpretação em Tempo Real*, ESMAE, Porto, September 28, 2022  
Nicholas MCNAIR, Talk “Spotlight of Spontaneous Improvisation”, *1as Jornadas de Música e Interpretação em Tempo Real*, ESMAE, Porto, September 28, 2022

Nicholas MCNAIR, Participation in Roundtable “Acompanhamento musical no cinema mudo”, *1as Jornadas de Música e Interpretação em Tempo Real*, ESMAE, Porto, September 28, 2022

Rui Magno PINTO, ““Uma decidida vocação para este ramo da arte’: as primeiras obras de António Tomás de Lima”, *Jornada de Musicologia*, Centro de Estudos Humanísticos da Universidade do Minho, 15.12.2022

João QUINTEIRO, “7ª Sinfonia de Beethoven, ensaio aberto comentado”, *Ensaio aberto comentado, a convite da Orquestra Sinfónica de Thomar*, Cine-Teatro Paraíso in Tomar, 18th June 2022

João QUINTEIRO, “Incompleta de Schubert, concerto comentado”, *Comentário a concerto a convite da Orquestra Sinfónica de Thomar*, Cine-Teatro Paraíso in Tomar, 16th December 2022

TEIXEIRA, Andréa Luísa, “O Piano e suas Perspectivas: respirar e olhar para a cultura mundial durante a pandemia da COVID-19”. XIII SEREX – Seminário Regional de Extensão Universitária da Região Centro-Oeste, Brasília – DF (18/11/22)

Manuela TOSCANO, “Do olhar que escuta: O *Prelúdio e Fuga* (1908) de M.K. Čiurlionis. *III Encontro Musas — A Música das Artes*”, org. João Pedro Cachopo (CESEM—NOVA/FCSH), Lisboa, Museu Nacional da Música, February 18, 2022

Manuela TOSCANO, moderação do “Painel IV - Entre música e literatura, erudito e popular, Brasil e Portugal”. *X Encontro de Música, Teoria Crítica e Comunicação*, Lisboa, Colégio Almada Negreiros, June 14 -15, 2022

Tânia VALENTE, “Christa Ludwig”, in *Os dias Abertos da EAMCN*, Escola de Música do Conservatório Nacional, Lisbon, April 1st 2022

Tânia VALENTE, “As minhas lições de Canto (Gustavo Romanoff Salvini): apresentação do livro”, Conservatório de Música do Porto, Porto, May 20th 2022

Tânia VALENTE, João Pereira Bastos, “Conversa sobre a Flauta Mágica”, Festival Setúbal Voz, Mercado do Livramento Auditorium, Setúbal, June 25th 2022

Tânia VALENTE, “A música nas palavras de José Saramago”, EPABI, Covilhã, November 18th 2022

### 3. Papers in international conferences with peer reviewing [34]

João Pedro CACHOPO, “Elective Attractions: From Film to Opera in the 21<sup>st</sup> Century”. Paper at the 4<sup>th</sup> Transnational Opera Studies Conference, Bayreuth University, June 23-26, 2022

João Pedro CACHOPO, “Callas in Concert: A Live Concert with a Dead Diva”. Paper in a panel on “The Metamorphoses of Maria Callas” at the 21<sup>st</sup> Quinquennial International Musicology Society, Athens, August 22-26, 2022

João Pedro CACHOPO, “What has the pandemic taught us about opera?”. Paper in a panel on Opera and New Media at the 21<sup>st</sup> Quinquennial International Musicology Society, Athens, August 22-26, 2022

Bárbara CARVALHO, “Representations of sound and music as cinematic listening in *Blackmail* (Hitchcock, 1929)”, in *XIV International Symposium Music Creation in the Soundtrack*, Comisión de trabajo de Música y Lenguajes audiovisuales de la SedeM (Sociedad Española de Musicología), Facultad de Geografía e Historia - Universidad de Salamanca, June 16-17, 2022

Paulo Ferreira de CASTRO, “Is there a ‘machine music’ topic?”, *15th International Congress on Musical Signification*, Escola Superior de Música de Catalunya, Barcelona, Spain, June 18, 2022

Paulo Ferreira de CASTRO, “Is there a ‘machine music’ topic?”, *21st Quinquennial Congress of the International Musicological Society (IMS 2022)*, University of Athens, Athens, Greece, August 24, 2022

Filipa CRUZ, "Where are the bizarre chords in the middle?: A search for the sound of Imaginary Music", in CIM22 'Participation' – Conference on Interdisciplinary Musicology, University of Edinburgh, June 8-10, 2022

Filipa CRUZ, "A literary soundtrack: Music in the (de)construction of cinematographic illusion in literature", in *XIV International Symposium Music Creation in the Soundtrack*, Comisión de trabajo de Música y Lenguajes audiovisuales de la SedeM (Sociedad Española de Musicología), Facultad de Geografía e Historia - Universidad de Salamanca, June 16-17, 2022

Sónia DUARTE, "Portraits of male and female musicians in Portuguese paintings from the 20<sup>th</sup> century: the case of Carlos Botelho (1899-1982)", *Journeys on Contemporary European Paintings*, Porto, Faculdade de Belas-Artes da Universidade do Porto, June 23, 2022

Sónia DUARTE, "Paula Vicente (1519-1576) e Ângela Sigeia de Velasco (15?-1608): duas mulheres músicas, comitentes e aias da Infanta D. Maria de Portugal", *V Jornadas Arte, Poder y Género*, Universidad de Murcia, April 28-29, 2022

Júlia DURAND, "Musiques à l'image de la forêt", *Vingtième séminaire annuel d'ethnobotanique du domaine européen*, Musée de Salagon, Mane, October 6 – 8, 2022

Júlia DURAND, "Treino, reciclagem e experimentação: diferentes perspectivas de compositores sobre a música de catálogo", *VII Workshop do CysMus*, Faculdade de Ciências Sociais e Humanas da Universidade de Lisboa, Lisboa, June 30, 2022

Júlia DURAND and Toby HUELIN, "The 'Secret' Life of Library Music Composers", *Music and the Moving Image XVIII*, New York University, New York, May 26 – 29, 2022

Júlia DURAND and Toby HUELIN, "The 'Hidden' Life of Library Music Composers: Authorship and Anonymity in Contemporary Screen Music", *Anonymity, Un-Originality, Collectivity: Contested Modes of Authorship*, University of Warwick, Coventry, May 20 – 21, 2022

Júlia DURAND, "'Tunes for influencers': library music for online videos", *British Audio-Visual Research Network Virtual Colloquia*, University of Leeds, January 13, 2022

Ângela FLORES BALTAZAR, "A Orquestra Sinfónica Juvenil como via profissionalizante para jovens instrumentistas entre 1973 e 1989", *Música como profissão: estatuto, carreiras e associativismo (séculos XVIII-XX)*, Colégio Almada Negreiros – Universidade Nova de Lisboa, Lisboa, July 1, 2022

Joana FREITAS, "'Science isn't about WHY. It's about WHY NOT': on science and gender in the musical narrative of Portal", in *International Conference on The Impact of Video Games on Culture and Education*, CETAPS - Centre for English, Translation and Anglo-Portuguese Studies [online], Portugal, February 17-18, 2022

Joana FREITAS, "Music, uncanniness and the cinematic (dis)comfort in *Little Nightmares 2*", in *NACVGM9 - North American Conference on Video Game Music*, Louisiana Tech University (Ruston, LA) / Virtual, April 2-3, 2022

Joana FREITAS, "Musicking roleplay: on video game music videos and sharing half-real experiences online", in *Internet musicking: popular music and online cultures*, University College Cork / Online, May 20-21, 2022

Joana FREITAS, "'Hey... Psst!': the cinematic device in the audiovisual narrative of *Little Nightmares 2*", in *XIV International Symposium Music Creation in the Soundtrack*, Comisión de trabajo de Música y Lenguajes audiovisuales de la SedeM (Sociedad Española de Musicología), Facultad de Geografía e Historia - Universidad de Salamanca, June 16-17, 2022

Paula GOMES-RIBEIRO, André MALHADO, "The shaded side of musical composition: Inquiring about library music in academic circles", *Conference Library Music in Audiovisual Media*, Royal Musical Association & University of Leeds, July 15-16, 2022. <https://sites.google.com/view/librarymusic>

Guilhermina LOPES, "The Musicking Journalist: Approximations between Christopher Small and Mário de Andrade". *46th ICTM World Conference* (Lisboa, FCSH - Universidade Nova de Lisboa). Lisbon, July 21-27, 2022

Helena LOPES BRAGA, "O trabalho invisível das mulheres músicas nas elites oposicionistas: Francine Benoît e Maria da Graça Amado da Cunha", Conference "Music as a Profession: Status, Careers and Organizations (18<sup>th</sup>~20<sup>th</sup> centuries)". Lisbon. June 30- July 2, 2022

André MALHADO, "The Shaded Side of Musical Composition: Inquiring about Library Music in Academic Circles", *Library Music*, online via Zoom, September 15th – 16th 2022

Isabel PINA, "Ironic symphonism in times of solemn neoclassicism: *Sinfonia per orchestra*, by Fernando Lopes-Graça", in *15<sup>th</sup> International Congress on Musical Signification* (Barcelona, Escola Superior de Música de Catalunya), June 15-19, 2022

Jelena NOVAK, "SINGING UPLOADED: Vocaloids, Mixed Realities and Singing Machines", International conference "Digital Performing Arts: Participatory Practices in Digital Age", University of Arts, Belgrade, Serbia and Birmingham City University, Birmingham, UK, April 6-8 2022

Jelena NOVAK, "From Sahel Opera to An Opera of the World: Notes on Opera beyond West", Transnational opera conference TOSCA, University of Bayreuth, Germany, 23-26 June 2022

Jelena NOVAK, Roundtable discussion "Glocal Networks and Transmedia Flow of Opera and Multimedia Performances in the 21st Century" moderated by Jingyi Zhang, 21st Quinquennial IMS Congress (IMS2022), School of Philosophy of the National and Kapodistrian University of Athens, Greece, August 22 to 26, 2022. <https://song-stage-screen15.sbg.ac.at/home/conference-programme/>

Rui Magno PINTO, "The late reception of the Viennese classics in Lisbon: the symphonic concerts of the Associação Música 24 de Junho", *Classics Off-Centre: Performing and Listening the Music of Haydn, Mozart and Beethoven in the Long Nineteenth-Century*, Madrid, 23.11.2022

Rui Magno PINTO, "The philanthropic endeavors of Kuchenbuch, Jorge, Marçal (and others): blind musicians wind-bands in Portugal (1841-1967)", *24th International Conference on Wind Music, Internationale Gesellschaft zur Erforschung und Forderung der Blasmusik*, Bolzano/Bozen, 18.7.2022

Luís M. SANTOS, "A música sinfónica e a luta política em Lisboa na década de 1910", Colóquio Internacional "Ouvir de olhos abertos: Música e política em Portugal no século XX", INET-md (NOVA FCSH), Biblioteca de Alcântara, October 20-21, 2022

Luís M. SANTOS, "O exercício da profissão musical em Lisboa na década de 1920: a propósito da Filarmonia de Lisboa e da Sociedade Portuguesa de Concertos Sinfónicos", Congresso internacional "A música como profissão: estatuto, carreiras e associativismo (séculos XVIII~XX)" [Internacional congress "Music as a profession: status, careers and organizations (18<sup>th</sup>~20<sup>th</sup> centuries)"], INET-md (NOVA FCSH), Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa / Museu da Música Portuguesa (Casa Verdades de Faria), June 30 to July 2, 2022

Juliana WADY, "Das *Danças Características* Africanas de Villa-Lobos à *Suite Africana* de Frederico de Freitas: um estudo transatlântico do retrato de uma África", *XXXII Congresso da ANPPOM*

(Associação Nacional de Pesquisa e Pós-Graduação em Música), Natal, Universidade Federal do Rio Grande do Norte, October 17-21, 2022

Juliana WADY, “Das cirandas às *Cirandas*: uma primeira abordagem à ‘herança musical portuguesa’ na música modernista-nacionalista brasileira”, *Congresso Internacional Caravelas - Laços e Afastamentos na Música Transatlântica*, Lisbon, Faculdade de Ciências Sociais e Humanas, NOVA FCSH, September 30 - October 1, 2022

#### 4. Papers in national conferences with peer reviewing [43]

Mariana CALADO, “Santiago Kastner e a crítica musical. A colaboração com *O Diabo e Seara Nova* (1939-1943)”, *ENIM 2022 – XI Encontro de Investigação em Música*, Departamento de Comunicação e Arte, Universidade de Aveiro, November 10-12, 2022

Bárbara CARVALHO, “Música no cinema/cinema na música: uma leitura de Amor de Perdição”, in *ENIM 2022 – XI Encontro de Investigação em Música*, SPIM, Departamento de Comunicação e Arte da Universidade de Aveiro, November 10-12, 2022

Bárbara CARVALHO (with Manuel Deniz Silva), “‘Pequenos intervalos’: música e silêncio nas partituras de Armando Leça para a *Invicta Film*”, in *XI Encontro Anual da AIM*, Associação da Imagem em Movimento (AIM), Universidade de Évora, Évora, May 25-28, 2022

Paulo Ferreira de CASTRO, “O projecto da História Temática: um espaço para as *Ideias*” (Painel *História temática da música em Portugal e no Brasil*), *ENIM 2022*, DECA/Universidade de Aveiro, Aveiro, Portugal, November 10, 2022

Filipa CRUZ, “Da promessa escrita à desilusão da escuta: Sobre o potencial metodológico da Música Imaginária”, in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) – NOVA FCSH, Lisbon, June 14-15, 2022

Sónia DUARTE, “As salas de música e de baile da residência de D. Gertrudes Espada e de João Xavier Potech, junto à Estrada do Lumiar, na segunda metade do século XVIII”, in *Casa Nobre: um património para o futuro* (IV Congresso Internacional), Casa das Artes, Arcos de Valdevez, November 10-12, 2022

Sónia DUARTE, “Base de Dados de Iconografia Musical na Pintura do Largo Tempo do Barroco em Portugal (1600-1750). Contributos para uma perspectiva micro-artística da História da Arte”, *Simpósio História da Arte Hoje. Modus Operandi*, Lisboa, Faculdade de Letras da Universidade de Lisboa, November 14-16, 2022

Júlia DURAND, “Treino, reciclagem e experimentação: Perspectivas de compositores sobre a música de catálogo”, *XI ENIM 2022*, Universidade de Aveiro, Aveiro, November 10 – 12, 2022

Ângela FLORES BALTAZAR, “Os jovens também ‘curtem’ música clássica” – uma reflexão sobre os gostos a partir de um estudo da Orquestra Sinfónica Juvenil”, *II Jornadas Música, Média e Públicos 1974-2010*, Faculdade de Ciências Sociais e Humanas da Universidade de Lisboa, Lisbon, June 22, 2022

Ângela FLORES BALTAZAR, “As mulheres da Orquestra Sinfónica Juvenil e o seu percurso profissional”, *4º Simpósio do Núcleo de Estudos Avançados em Género e Música (NEGEM)*, Faculdade de Ciências Sociais e Humanas da Universidade de Lisboa, Lisbon, September 23, 2022

Ângela FLORES BALTAZAR, “‘Os jovens também ‘curtem’ música clássica’ - Acções pela democratização cultural entre a ‘juventude’ enquanto grupo consumidor na década de 1970”, *ENIM 2022 - XI Encontro de Investigação em Música*, Departamento de Comunicação e Arte da Universidade de Aveiro, Aveiro, November 11, 2022



Joana FREITAS, “Entre *musicking* e *roleplay*: vídeos musicais de videojogos e a partilha de experiências *online semi-reais*”, in *ENIM 2022 – XI Encontro de Investigação em Música*, SPIM, Departamento de Comunicação e Arte da Universidade de Aveiro, November 10-12, 2022

Joana FREITAS, “Entre o silêncio e a derrota: cruzamentos e fronteiras na música de *Dark Souls III*”, in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) – NOVA FCSH, Lisbon, June 14-15, 2022

Joana FREITAS, “‘Classical music isn’t dead’: da masculinidade à viralidade de *memes* musicais em plataformas online”, in *VII Workshop do CysMus*, CysMus – NOVA FCSH [online], Lisbon, June 30, 2022

Joana FREITAS, “Notas sobre as acusações do compositor Jeremy Soule, a sua recepção musical e a comunidade *online* de *Elder Scrolls*”, in *4º Simpósio do NEGEM - Intersecções*, NEGEM – NOVA FCSH [hybrid], Lisbon, September 22-23, 2022

Paula GOMES-RIBEIRO, “Media e Mediações no projeto da História Temática”, talk in the context of the Panel *História Temática da Música em Portugal e no Brasil - uma introdução*, with Luísa Cymbron, David Cranmer, Alberto Pacheco, Paulo Ferreira de Castro and Manuel Pedro Ferreira, *Encontro de Investigação em Música*, Aveiro, Sociedade Portuguesa de Investigação em Música, November 10-12, 2022. <https://www.spimusica.pt/livro-de-resumos-4/>

Paula GOMES-RIBEIRO, Opening address, *I Jornada Música Media e Públicos 1974-2010*, Lisbon, CESEM NOVA FCSH, January 28, 2022.  
<https://www.scribd.com/document/555773808/Brochura-I-Jornada-Musica-Media-Publicos>

Paula GOMES-RIBEIRO, Opening address, *II Jornada Música Media e Públicos 1974-2010*, Lisbon, CESEM, NOVA FCSH, June 22, 2022  
<https://pt.scribd.com/document/579200508/II-Jornada-Livro-de-Resumos>

Helena LOPES BRAGA, “Francine Benoît: de *garçonne* a *butch* – alterações na construção da persona pública entre os anos 1920 e o Estado Novo”, Conferência “40 Anos de Despenalização da Homossexualidade: História LGBTI+ em Portugal”. Lisbon. May 27-28, 2022

André MALHADO, “Escuta videomusical em terrenos digitais: experiência e interpretação na plataforma Youtube”, *XI Encontro Anual da AIM*, Universidade de Évora, Évora, may 25-28, 2022

André MALHADO, “O que se publica sobre música e sexualidade em Portugal, hoje? Uma reflexão exploratória a partir da internet”, *Música, Media, Públicos*, Lisbon, June 22, 2022

André MALHADO, “Os usos dos vídeos musicais no Youtube: um estudo preliminar do campo da receção”, *X Música, Teoria Crítica e Comunicação*, Lisbon, June 14, 2022

André MALHADO, “‘If none of you knew this was played by robots, I guarantee you wouldn't know the difference’: escuta, julgamentos de valor e a problematização da musicalidade robótica”, *VII WORKSHOP CysMus: (Inter)ações digitais e audiovisuais*, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, June 30, 2022, online

André MALHADO, “‘Musical gay robot and their deformed son’: a (re)negociação de papéis sociais e personas musicais robóticas de Daft Punk”, *4º Simpósio NEGEM Intersecções*, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, Colégio Almada Negreiros, Lisbon, September 23 and 24, 2022

André MALHADO, “Flexibilidade técnica ou especialização musical: desafios artísticos e sociais dos profissionais do áudio de videogames em Portugal no século XXI”, *XI Encontro de Investigação em Música*, Aveiro, novembro 10-12, 2022

Ricardo PEREIRA, “B. Brecht e a música de cena na década de 70 em Portugal: Que música(s) para o “teatro épico”?”.”, in *ENIM 2022 - XI Conference on Musical Research*, Universidade de Aveiro, Aveiro, November 10-12, 2022

Ricardo PEREIRA, “Queering Opera — (Re)pensar a produção e recepção operática: ‘ungendering voices’ e ‘queering opera’ - Conversa a partir da ópera *Glitter Balls* com Jorge Balça e Alannah Marie Halay” in *4º Simpósio NEGEM – Intersecções*, NOVA-FCSH, Colégio Almada Negreiros, Lisbon, September, 22-24, 2022

Isabel PINA, “A famigerada assembleia” de 1953: A polémica da Juventude Musical Portuguesa e o colapso do clã Freitas Branco”, in *XI ENIM* (Aveiro, Universidade de Aveiro), November 10-12, 2022

Isabel PINA, “«Eu quero conservar a minha faculdade individual de opção»: Fernando Lopes-Graça entre polémicas, silêncios e sinfonias”, in *10º Seminário Música, Teoria Crítica e Comunicação* (Lisboa, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa), June 14-15, 2022

Isabel PINA, “As perspetivas da imprensa periódica generalista sobre os protestos dos músicos do S. Carlos no pós 25 de Abril”, in *II Jornada “Música, media e públicos 1974-2010”* (Lisboa, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa), June 22, 2022

Isabel PINA, “Maria Helena de Freitas e a historiografia da música em Portugal no século XX”, in *4º Simpósio do NEGEM – Intersecções* (Lisboa, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa), September 23, 2022

Rui Magno PINTO, “A actividade sinfónica da Academia de Amadores de Música”, *XI Encontro de Investigação em Música*, Sociedade Portuguesa de Investigação em Música, 2022, DE-CA, Universidade de Aveiro, 12.11.2022

João Francisco PORFÍRIO – “Music for bathrooms: a sonificação da intimidade e da higiene da vida doméstica.”, in *ENIM 2022 – XI Encontro de Investigação em Música*, SPIM, Departamento de Comunicação e Arte da Universidade de Aveiro, November 10-12, 2022

Maria Teresa PROJECTO, “A desilusão da grande arte”, in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) (Lisbon, NOVA FCSH [mixed], 2022)

João Francisco PORFÍRIO, ““This is a long commercial.” – a utilização de conteúdos sonoros e audiovisuais por agentes de configuração do espaço doméstico.”, in *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) – NOVA FCSH, Lisbon, June 14-15, 2022

Lúis Bastos MACHADO, “O valor da artesanidade nas reacções à modernidade em pianistas de formação germânica na primeira metade do século XX”, *ENIM 2022 – XI Encontro de Investigação em Música*, Universidade de Aveiro, Aveiro, November 10-12, 2022

Lúis Bastos MACHADO, “‘... any unnecessary movement was discouraged.’ Géstica e ideologia em pianistas no século XX”, *10º Seminário: Música, Teoria Crítica e Comunicação*, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa (Colégio Almada Negreiros), Lisbon, June 14-15, 2022. <https://www.youtube.com/watch?v=ZXcwUXOdWyc>

Nicholas MCNAIR, “‘It’s Time to Face The...’ – Music beyond the Cartesian Mind/Body split”, in X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação, Colégio Almada Negreiros, Lisboa, June 15, 2022

Luís M. SANTOS, “Os concertos sinfónicos da Orquestra Portuguesa no Teatro do Ginásio (1925-1930): música e política em Lisboa nos anos da Ditadura Militar”, X MTCC — 10.º Seminário Música, Teoria Crítica e Comunicação, CESEM (NOVA FCSH), Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, June 14-15, 2022

Luís M. SANTOS, “A actividade musical dos animatógrafos e das agremiações amadoras em Lisboa nos primeiros anos da República”, Ciclo de seminários do projecto PROFMUS – Ser músico em Portugal, INET-md (NOVA FCSH), Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, March 24, 2022

Luís Correia de SOUSA - Bíblias Românicas de Santa Cruz de Coimbra: Criatividade e internacionalização; comunicação, apresentada no âmbito do seminário *A escrita e a arte da iluminura medieval. Bíblias Monumentais do mosteiro de Santa Cruz de Coimbra: conhecer, divulgar e conservar*. Porto, Biblioteca Pública Municipal do Porto, 19 de Maio 2022

Juliana WADY, “‘A entidade portuguesa exerceu sobre nossa formação os poderes benéficos e maléficos da maternidade’: Portugal e música nos discursos de Mário de Andrade”, XI Encontro internacional de investigação em Música (ENIM), Aveiro, Universidade de Aveiro, November 10-12, 2022

Juliana WADY, “A dimensão imaginada do tópicos na construção de narrativas nacionalistas: um olhar sobre as *Danças Características Africanas* de Heitor Villa-Lobos e sobre a *Suíte Africana* de Frederico de Freitas”, in 10º Seminário Música, Teoria Crítica e Comunicação (MTCC), Grupo de Teoria Crítica e Comunicação (GTCC), Lisbon, NOVA FCSH, June 14-15, 2022

##### **5. Other talks not included in conferences and colloquia [82]**

João Pedro CACHOPO, Conversation with Rita Bénis and Pablo Gonçalo in book launch of *Hollywood de Papel* by Pablo Gonçalo. Cinemateca, Lisboa. November 23, 2022

João Pedro CACHOPO, Conversation with Rita Marta and Bárbara Tavares on “Pandemia, Desejo e Tecnologia”, Ciclo CURAR, org. Laila Nuñez and Letícia Campos. Curious Monkey, Lisboa. March 17, 2022

Bárbara CARVALHO (invited speaker), Escola de Verão “Cinema e Ciências Sociais”, Instituto de Ciências Sociais, Lisboa, September 14

Bárbara CARVALHO, “Notas sobre escuta cinemática”, in *I Workshop do Núcleo de Pensamento e Música*, Grupo de Teoria Crítica e Comunicação (GTCC) – NOVA FCSH, Lisbon, April 1, 2022

Paulo Ferreira de CASTRO, Participation in Roundtable with David Cranmer and Paula Gomes Ribeiro, Screening of films *Valse Mignonne* and *L’assassinat du Duc de Guise*, Exhibition “Recordações de Camille Saint-Saëns (1835-1921): Músico e Homem”, Museu Nacional da Música, Lisbon, Portugal, January 18, 2022

Paulo Ferreira de CASTRO, Participation in Roundtable with Luísa Cymbron and João Paulo Santos, *Alfredo Keil: Legado musical*, Galeria São Roque, Lisbon, Portugal, January 21, 2022

Paulo Ferreira de CASTRO, Participation in Roundtable with Luísa Cunha, Daniel Moreira and Rui Penha, *Diálogos da teoria: O material não aguenta*, ESMAE/Politécnico do Porto, Porto, Portugal, May 25, 2022 [online]

Paulo Ferreira de CASTRO, Presentation of the composer Heiner Goebbels, International Conference *Presence, Absence, Invisibility*, Research Group Performance and Cognition, ICNOVA/NOVA FCSH, Lisbon, Portugal, October 13, 2022

Filipa CRUZ, "*Kafka à beira-mar* e a procura do som da música imaginária", *Brotéria – Revista sai do Papel*, January 12, 2022

Filipa CRUZ, "Breves Palavras – *Andrea Chénier* de Umberto Giordano", Teatro Nacional de São Carlos, Lisbon, 24, 26 & 28/06/2022

Filipa CRUZ, "Breves Palavras – *Blimunda* de Azio Corghi", Teatro Nacional de São Carlos, Lisbon, 11 & 14/11/2022

Filipa CRUZ, "Músicas feitas e desfeitas por palavras: Metáforas para a compreensão da Música Imaginária", *I Workshop do Núcleo de Pensamento e Música*, Grupo de Teoria Crítica e Comunicação (GTCC) – NOVA FCSH, Lisbon, April 1, 2022

Paula GOMES-RIBEIRO, Participation in round table on the book *Convergências Musicais: Gosto, Identidade e Mundo*, with Zuelma Chaves and André Malhado, Lisbon, Colégio Almada Negreiros, CESEM, NOVA FCSH, September 24, 2022.

<https://www.fcsh.unl.pt/eventos/conversa-sobre-o-livro-convergencias-musicais-gosto-identidade-e-mundo/>

Paula GOMES-RIBEIRO, Oral intervention in the presentation of the book *Convergências Musicais: Gosto, Identidade e Mundo*, with Zuelma Chaves, André Malhado, Manuel Pedro Ferreira and Alberto Medina de Seíça, Lisbon, Ler Devagar, June 30, 2022.

<https://cesem.fcsh.unl.pt/event/lancamento-do-livro-convergencias-musicais-gosto-identidade-e-mundo/>

Paula GOMES-RIBEIRO, Oral participation and moderation of round table in the context of CD and digital album release, *O regresso da norma*, with Luís Soldado, Rui Zink and Linda Valadas, Torres Vedras, Centro de Artes e Criatividade de Torres Vedras, January 23, 2022

Paula GOMES-RIBEIRO, Oral participation in the context of round table, *The movies Valse Mignonne and La mort du duc de Guise*, with music by *Camille Saint Saëns*, with David Cranmer and Paulo Ferreira de Castro, Exhibition *Recordações de Camille Saint-Saëns (1835-1921): músico e homem*, Lisboa, Museu Nacional da Música, January 18, 2022.

[http://www.museunacionaldamusica.gov.pt/index.php?option=com\\_content&view=article&id=1449%3A-recordacoes-de-camille-saint-saens-1835-1921&Itemid=99&lang=pt](http://www.museunacionaldamusica.gov.pt/index.php?option=com_content&view=article&id=1449%3A-recordacoes-de-camille-saint-saens-1835-1921&Itemid=99&lang=pt)

Guilherme GRANATO, "*Algumas questões sobre a relação entre Poesia Concreta e Música Popular*", 10.º Encontro Música, Teoria Crítica e Comunicação do CESEM, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, Lisboa, June 15, 2022

Guilherme GRANATO. "*Araçá Azul: um disco para entendidos*", Open Event, Livraria Snob, Lisboa, November 18, 2022

Guilhermina LOPES. "Recital – palestra "Graça encontra Mário". IEBinários – Instituto de Estudos Brasileiros – Universidade de São Paulo. Online, May 26, 2022. [https://www.youtube.com/watch?v=2soO\\_-Tprc](https://www.youtube.com/watch?v=2soO_-Tprc)

Guilhermina LOPES. "Graça encontra Mário: pontos de encontro entre Mário de Andrade e Fernando Lopes-Graça". Sprachenzentrum – Westfälische Wilhelms-Universität Münster. Online, May 16, 2022

Guilhermina LOPES. “Mosaico Transatlântico: a música tradicional brasileira em canções de Fernando Lopes-Graça e Mário de Andrade”. Programa Sempre Viva a Língua Portuguesa. Online, March 31, 2022

Luís Bastos MACHADO, presentation and discussion of article "Creative Resistance as a Performance Tool" by Sarah Callis, Neil Heyde, Zubin Kanga, and Olivia Sham (*Music + Practice*, Vol. 2), Music and Interpretation Thematic Line, CESEM, online, February 28, 2022

Luís Bastos MACHADO, "Linha temática "Música e Interpretação": uma nova plataforma para músicos-investigadores", CESEM-P.Porto, ESMAE, Porto, online, June 1, 2022

Luís Bastos MACHADO, "Mito, artifício e autenticidade: intérprete e material em *Cold War-Guerra Fria* de Pawel Pawlikowski", introductory talk to the screening of *Cold War-Guerra Fria* by Pawel Pawlikowski, *Music in Frames: Intérprete e (Des)construção do Mito*, Sociedade de Instrução Guilherme Cossoul, Lisbon, June 9, 2022

Luís Bastos MACHADO, presentation and discussion of article "'Phrasing — the Very Life of Music': Performing the Music and Nineteenth-Century Performance Theory" by Mine Dogantan-Dack (*Nineteenth Century Music Review*, 9 (2012), pp. 7-30), Music and Interpretation Thematic Line, CESEM, online, December 6, 2022

André MALHADO, “Palavras-chave que nos ensinam a escutar”, *A música e o som em videojogos: breves tutoriais*, Semana da Ciência e da Tecnologia, Lisbon, novembre 21, 2022 (online)

André MALHADO, “Como se fazem as músicas e os sons para videojogos”, *A música e o som em videojogos: breves tutoriais*, Semana da Ciência e da Tecnologia, Lisbon, novembre 25, 2022 (online)

André MALHADO (moderator), *Cenas musicais queer lisboetas, 4º Simpósio NEGEM Intersecções*, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, Colégio Almada Negreiros, septembre 22-23, 2022, hybrid

André MALHADO, with Sérgio A. VALES e Paula GOMES-RIBEIRO (Roudtable), “Percurso de desgenderização e dissidência de género – de representações audiovisuais e dos seus protagonistas”, *4º Simpósio NEGEM Intersecções*, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, Colégio Almada Negreiros, septembre 22-23, 2022, hybrid

André MALHADO with Paula GOMES-RIBEIRO and Zuelma CHAVES, “Lançamento do livro *Convergências Musicais: Gosto, Identidade e Mundo* (Húmus, 2022)”, *Livraria Ler Devagar*, Lisbon, june 15, 2022

André MALHADO with João Figueiredo COSTA, “Música e vida social na paisagem media recente” (Roundtable), *Música, Media, Públicos*, Lisbon, june 22, 2022

André MALHADO with Paula GOMES-RIBEIRO, Zuelma CHAVES, Alberto Medina de SEIÇA and Manuel Pedro FERREIRA, “Conversa em torno de *Convergências Musicais: Gosto, Identidade e Mundo* (Húmus, 2022)”, *X Música, Teoria Crítica e Comunicação*, Lisbon, june 30, 2022

André MALHADO, “Representação, desvios musicais e a canção de protesto social na ficção científica” (Lecture), within the Curricular Unit “Sociologia da Música: Fundamentos” (Prof. Paula Gomes-Ribeiro), NOVA FCSH, Licenciatura em Ciências Musicais, Lisbon, Portugal, may 27, 2022

André MALHADO, “Crítica Musical na Atualidade” (Roundtable), Cluster de Ciências Musicais, NOVA FCSH, Lisbon, Portugal, january 28, 2022

Nicholas MCNAIR (chair), *Shine* (dir. Scott Hicks), *Music in Frames: Intérprete e (Des)Construção do Mito*, *Ciclos de Debates Música e Cinema*, CESEM/GTCC. Colégio Almada Negreiros, Lisboa, April 13, 2022

Isabel PINA, “Para uma genealogia da criação musical em Portugal no século XX: a posteridade de Luís de Freitas Branco e o conceito de escola de composição”, in *Simpósio Permanente do CESEM* (Lisboa, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, June 24, 2022

Maria Teresa PROJECTO, “Traviata et nous”, in *Music in frames #3 Intérprete e (Des)construção do mito*, Grupo de Teoria Crítica e Comunicação (GTCC) e Linha de Música e Interpretação (LMI) (Lisbon, FBAUL, May 21 2022)

Maria Teresa PROJECTO (mezzo-soprano) with Tiago MILEU (piano), interview with Paulo Alves GUERRA, “Império dos Sentidos”, ep. 233, RTP – Antena 2, 23 November 2022: <https://www.rtp.pt/play/p2378/e655161/imperio-dos-sentidos>

Maria Teresa PROJECTO, “A violência sublime”, Escola Livre, ZDB (Galeria Zé dos Bois) (Lisbon, ZDB, 29th November and December 13rd 2022)

João QUINTEIRO, Sinem TAS, Henrique PORTOVEDO, “Structural parameters for a non-place in *Hermes, nove da noite*” *Conference and Performance in Experimentation and beyond in music*, Research Forum, Casa da Música no Porto, 16th April 2022

João QUINTEIRO, Christopher BOCHMANN, “Comunicação no 2o Congresso do Ensino Artístico Especializado” Fundação Calouste Gulbenkian, 13th February 2022

Andréa Luísa TEIXEIRA, (Interview), Journal SEMPRE UFG, 9/02/22. <https://sempreufg.ufg.br/n/151114-egressa-da-emas-andrea-teixeira-nos-conta-um-pouco-sobre-sua-vida>

Andréa Luísa TEIXEIRA, Interview para a TV Rede Vida sobre a Folia de Reis, dia 6 de janeiro de 2022

Andréa Luísa TEIXEIRA, Entrevista para a Rede Rádio Nova Fogaréu sobre a série *Diálogos Musicais*, dia 7 de janeiro de 2022, às 11:30h

Andréa Luísa TEIXEIRA (interviewer), Tereza Bretal Martinez. The Piano and its perspectives. UFG (online) January, 14, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer) , Amélia Muge. The Piano and its perspectives. UFG (online), January, 21, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Bruno Belthoise. The Piano and its perspectives. UFG (online), January, 28, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Alejandro Lavanderos. UFG (online) February, 4, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Julián Cardena, UFG (online) February, 11, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer). Maria Tereza Madeira . UFG (online) February, 18, 2022 (jpg)

Andréa Luísa TEIXEIRA, Rosângela SEBBA. (interviewer), Ryan Ross. The Piano and its perspectives. UFG (online) February, 25, 2024 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Tony Lucchesi. UFG (online) March, 11, 2022 (jpg)

Andréa Luísa TEIXEIRA (interview), TV UFG, “Tribute to international women's day” (online) March, 11, 2022

<https://www.instagram.com/tv/CbDObz0lg2A/?igshid=MDM4ZDc5MmU=>

Andréa Luísa TEIXEIRA, Rosângela SEBBA. (interviewer), Julie Jaffee Nagel and Louis Nagel. The Piano and its perspectives. UFG (online) March, 18, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Arlington Plaza. UFG (online) March, 25, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Glacy Antunes. UFG (online) April, 8, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Lu Araújo , UFG (online) April, 06, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Sandra Rodriguez, UFG (online) April, 29, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Luiz Chaffin. UFG (online) May, 20, 2022 (jpg)

Andréa Luísa Teixeira and Rosângela Sebba (interviewer). David Korevaar, May, 13 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Ângelo Primon. UFG (online) May, 2, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Ana Maria Orduz. The Piano and its perspectives. UFG (online) June, 3, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Maestro Andrés Gomez Bravo. The Piano and its perspectives. UFG (online) June, 10, 2022 (jpg)

Andréa Luísa TEIXEIRA, Rosângela SEBBA. (interviewer), Sally Pinkas. The Piano and its perspectives. UFG (online) June, 24, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Ricardo Ballestero. The Piano and its perspectives. UFG (online) July, 7, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Maestro Mauricio Hernandez. The Piano and its perspectives. UFG (online) July, 8, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Mauricy Martin. The Piano ad its perspectives. UFG (online) July, 15, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Leonel Morales. The Piano and its perspectives. UFG (online) July, 22, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Eliane Salek. The Piano and its perspectives. UFG (online) July, 29, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Jesús Herrera. The Piano and its perspectives. UFG (online) August, 5, 2021 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Freddy Perez Vellasco. The Piano and its perspectives. UFG (online) August, 12, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Nuno Vieira de Almeida, The Piano and its perspectives. UFG (online) August, 26, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Adriana Valera. The Piano and its perspectives. UFG (online) September, 2, 2022 (jpg)

Andréa Luísa TEIXEIRA, Rosângela SEBBA (interviewer), Oliver Salonga. The Piano and its perspectives. UFG (online) October, 09, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Mauricio Arias-Esguerra. The Piano and its perspectives. UFG (online) June, 25, 2021 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Rodrigo Lima. The Piano and its perspectives. UFG (online) November, 11, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Alain Wong. The Piano and its perspectives. UFG (online) November, 18, 2022 (jpg)

Andréa Luísa TEIXEIRA, (interviewer), Leo de María. The Piano and its perspectives. UFG (online) November, 25, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Claudia Corona. The Piano and its perspectives. UFG (online) December, 2, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Zeidy Bornacelli. The Piano and its perspectives. UFG (online) December, 9, 2022 (jpg)

Andréa Luísa TEIXEIRA (interviewer), Tim Rescala. The Piano and its perspectives. UFG (online) December, 16, 2022 (jpg)

Andréa Luísa TEIXEIRA, Rosângela SEBBA (interviewer), Jason Baker. The Piano and its perspectives. UFG (online) December, 23, 2022 (jpg)

## **C. Organization of scientific events**

### **1. Conferences, colloquia and symposia [21]**

João Pedro CACHOPO (Coordinator & Member of Scientific Committee), *10º Seminário Música, Teoria Crítica e Comunicação*, CESEM/NOVA-FCSH, June 14-15, 2022

João Pedro CACHOPO (Organizer), III Encontro MUSAS – A Música das Artes, Museu da Música, Lisboa, February 18, 2022

Paulo Ferreira de CASTRO (Member of Scientific Committee), *10º Seminário Música, Teoria Crítica e Comunicação*, CESEM, FCSH, Campus de Campolide, Lisbon, Portugal, June 14-15, 2022

João Figueiredo COSTA, Ana Sofia MALHEIRO, Paula Gomes-RIBEIRO (members of the organizing committee), *I Jornada Música, Media e Públicos 1974-2010*. SociMus, Projeto 'Música, Media e Públicos 1974-2010', Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, January 28, 2022

João Figueiredo COSTA, Ana Sofia MALHEIRO, Paula Gomes-RIBEIRO (members of the organizing committee), *II Jornada Música, Media e Públicos 1974-2010*. SociMus, Projeto 'Música, Media e Públicos 1974-2010', Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, June 22, 2022



Júlia DURAND, Toby HUELIN, James DEAVILLE and Melissa MORTON (organizing committee), *Library Music In Audiovisual Media*, University of Leeds (virtual), September 15 – 16, 2022

Júlia DURAND, member of the scientific committee for *Music and the Moving Image XVIII*, New York University, New York, May 26 – 29, 2022

Paula GOMES-RIBEIRO, Member of the Organization, *4º Simpósio do NEGEM – Intersecções*, Lisbon, Colégio Almada Negreiros, CESEM NOVA FCSH, September 23-24, 2022.  
<https://www.fcsh.unl.pt/eventos/4-simposio-negem-intersecoes/?fbclid=IwAR3CpifBAdXInO4itpTOygrVYxVoEk4wDpYgPusk2kwIjEQwXKO48KQU-Nc>

Paula GOMES-RIBEIRO, Member of the Organization Committee, *I Jornada Música Media e Públicos 1974-2010*, Lisbon, CESEM NOVA FCSH, January 28, 2022.  
<https://www.scribd.com/document/555773808/Brochura-I-Jornada-Musica-Media-Publicos>

Paula GOMES-RIBEIRO, Member of the Organization Committee, *II Jornada Música Media e Públicos 1974-2010*, Lisbon, CESEM, NOVA FCSH, June 22, 2022.  
<https://pt.scribd.com/document/579200508/II-Jornada-Livro-de-Resumos>

Gabriel S. S. LIMA REZENDE, Christian SPENCER, Claudio Díaz (members of the organizing committee). *Simpósio Temático Sociologias da música, XV Congresso da IASPM-AL*, Valparaíso (Chile), September 7-10, 2022

Luís Bastos MACHADO (member of the organizing committee), *10º Seminário: Música, Teoria Crítica e Comunicação*, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, Lisbon, June 14-15, 2022

Luís Bastos MACHADO (co-coordinator and co-organizer), *1ªs Jornadas de Música e Interpretação: "em tempo real"*, jointly organised by the Music and Interpretation Thematic Line (CESEM), CESEM-P.Porto, Escola Superior de Música e Artes do Espectáculo (Instituto Politécnico do Porto) and Xperimus, Escola Superior de Música e Artes do Espectáculo, Porto, September 27-29, 2022.  
[https://research.esmae.ipp.pt/em\\_tempo\\_real/](https://research.esmae.ipp.pt/em_tempo_real/)

André MALHADO (member of the organizing committee), *4º Simpósio NEGEM Intersecções*, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, Colégio Almada Negreiros, setembro 22-23, 2022, hybrid

André MALHADO (member of the organizing committee), *VII WORKSHOP CysMus: (Inter)ações digitais e audiovisuais*, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, June 30, 2022, online

Maria Teresa PROJECTO (support committee), *10o Seminário: Música, Teoria Crítica e Comunicação*, *10o Seminário: Música, Teoria Crítica e Comunicação*, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, Lisboa, June 14-15, 2022

Luís SOLDADO, João Pedro CACHOPO, *10º Seminário Música, Teoria Crítica e Comunicação* (coordination members), Campus de Campolide, Lisbon, June 14-15, 2020

Luís Correia de SOUSA, (organiser); MIRANDA, Maria Adelaide (organiser) - *A Bibliotheca iluminada - Produção e circulação da Bíblia em Portugal. Itinerários dos manuscritos iluminados românicos*. Colóquio Internacional. Biblioteca Nacional de Portugal, 28 e 29 de Março de 2022. Em parceria com o Centro de Estudos de História Religiosa da Universidade Católica Portuguesa

Luís Correia de SOUSA (Scientific committee) in partnership with Maria Adelaide MIRANDA. Exhibition. Lisbon - National Library of Portugal, October 28 2021, to January 22, 2022. *A Bibliotheca iluminada - Produção e circulação da Bíblia em Portugal. Itinerários dos manuscritos iluminados românicos*

Mário VIEIRA DE CARVALHO, com Maria Salomé Pais e José Manuel Mendes, “Música e Poesia”, ciclo de palestras do Instituto de Altos Estudos para Seniores da Academia das Ciências de Lisboa, Novembro de 2022-Abril de 2023

Juliana WADY (member of the organizing committee), *10º Seminário Música, Teoria Crítica e Comunicação (MTCC)*, Lisboa, June 14-15, 2022

## **2. Workshops and seminars [10]**

João Figueiredo COSTA, Paula Gomes-RIBEIRO (members of the organizing committee), *Workshop Géneros Jornalísticos*. SociMus, Projeto 'Música, Media e Públicos 1974-2010', Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, April 22, 2022

Filipa CRUZ, (member of the organizing committee), *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) – NOVA FCSH, Lisbon, June 14-15, 2022

Joana FREITAS (member of the organizing committee), *X MTCC – 10º Seminário Música, Teoria Crítica e Comunicação*, Grupo de Teoria Crítica e Comunicação (GTCC) – NOVA FCSH, Lisbon, June 14-15, 2022

Guilhermina LOPES, Lorena Avellar de MUNIAGURRIA, Alice VILELLA et al. Seminário Internacional Musicar Local. Universidade Estadual de Campinas – Universidade de São Paulo. Online, June 30th – July 1st, 2022.  
<https://www.youtube.com/playlist?list=PL5ocK1INAYsCYmwCpV4Zc8S8JLvg-ge5v>

Bernardo MARIANO, Organization of ‘Iniciação à improvisação para músicos clássicos’ workshop, by pianist/organist Jonathan Ayerst, at Escola de Música Nossa Senhora do Cabo and Escola Artística de Música do Conservatório Nacional, (October 8 & 9, 2022)

Jelena NOVAK, “Opera in the Expanded Field”, workshop organized by Nieuw Geneco – New Association of Dutch Composers, Amsterdam, 14. 10. 2022

João QUINTEIRO, Nuno HENRIQUES, Pedro FIGUEIREDO (members of the organising committee), “IpC - Intérpretes para compositores com o trompetista Filipe Coelho” Escola de Música Nossa Senhora do Cabo, Linda-a-Velha, 15th January 2022

João QUINTEIRO, Nuno HENRIQUES, Pedro FIGUEIREDO (members of the organising committee), “IpC - Intérpretes para compositores com a pianista Ana Telles” Escola de Música Nossa Senhora do Cabo, Linda-a-Velha, 27th February 2022

João QUINTEIRO, Nuno HENRIQUES, Pedro FIGUEIREDO (members of the organising committee), “IpC - Intérpretes para compositores com o violoncelista Filipe Quaresma” Escola de Música Nossa Senhora do Cabo, Linda-a-Velha, 12th March 2022

João QUINTEIRO, Ricardo MATEUS (organisation), Seminário com Christopher Bochmann e com o Grupo de Música contemporânea de Lisboa “*Caminhos de Orfeu*”, Escola de Música e Artes de Ourém, 25th March 2022

### 3. Other events [9]

Patrícia Lampreia LOPES (member of the organizing team), *Wikimaratona com o Arquivo José Mário Branco*, NOVA FCSH, editing marathon with Wikipédia Portugal, Lisboa, November 15, 2022

Patrícia Lampreia LOPES (member of the organizing team), *Caça às referências*, editing meeting with Wikipédia Portugal, NOVA FCSH, Lisboa, November 29, 2022

Patrícia Lampreia LOPES (member of the organizing team), II *Wikimaratona com o Arquivo José Mário Branco*, editing marathon with Wikipédia Portugal, online, December 14, 2022

Patrícia Lampreia LOPES (member of the organizing team), *WikiMaratona Musical - Aprender a criar*, editing marathon with Wikipédia Portugal, online, December 21, 2022

Guilhermina LOPES, Livia SABAG, Gabriel RHEIN-SCHIRATO et al. (curation team). *10º Festival de Música Erudita do Espírito Santo*. Vitória, Espírito Santo, Brazil – with online transmission. November, 2022. <https://festivaldemusicaerudita.com.br/>

Ricardo PEREIRA (member of the organizing committee), *Muic in Frames: o intérprete e (Des)construção do mito*, Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa, Faculdade de Belas Artes da Universidade de Lisboa, Sociedade de Instrução Guilherme Cossoul, January – June, 2022

João QUINTEIRO (organização) *Audição de Miniaturas Electracústicas*, Canto Firme de Tomar, June 29th, 2022

João QUINTEIRO, Phillipe TROVÃO, “Intercâmbio de Música Contemporânea”, Escola de Música e Artes de Ourém, 7th July 2022

João QUINTEIRO, Nuno HENRIQUES, Pedro FIGUEIREDO, “MUSIVUS in memoriam Emmanuel Nunes” 29th November, Auditório Maestro Frederico de Freitas, Lisboa

### D. Peer-reviewing and consultancy [36]

Paulo Ferreira de CASTRO, Member of Jury, Project of Rehabilitation of Teatro Nacional de São Carlos, Lisbon, Portugal

Paulo Ferreira de CASTRO, Consultant, National Sound Archive, Ministério da Cultura – Ministério da Ciência, Tecnologia e Ensino Superior, Lisbon, Portugal

Paulo Ferreira de CASTRO, Member of Editorial Committee, Fundação Calouste Gulbenkian, Lisbon, Portugal

Paulo Ferreira de CASTRO, Member of the General Council, Instituto Gregoriano de Lisboa, Lisbon, Portugal

Paulo Ferreira de CASTRO, Member of Advisory Board (Conselho Consultivo), AMEC/Metropolitana, Lisbon, Portugal

Paulo Ferreira de CASTRO, Member of Editorial Committee, *Transposition. Musique et sciences sociales* (Paris, École des Hautes Études en Sciences Sociales, France)

Paulo Ferreira de CASTRO, Member of Editorial Committee, *Hellenic Journal of Music, Education and Culture* (Athens, Greece)

Paulo Ferreira de CASTRO, Member of Editorial Committee, *Kinetophone* (FCSH – INET-md, Lisbon, Portugal)

Paulo Ferreira de CASTRO, Member of Editorial Committee for Musicology/History of Music, Editora Prismas (Brazil)

Sónia DUARTE, Consultant [for Art History], National Museum of Music (Portugal)

Sónia DUARTE, Consultant [for Music], DGArtes

Joana FREITAS, Peer-reviewer (blind peer-review upon request), *Journal of Sound and Music in Games*, University of California Press, eISSN 2578-3432

Paula GOMES-RIBEIRO, Member of the Scientific Committee, *10th Seminar Music, Critic Theory and Communication*, Lisbon, GTCC, NOVA CESEM, June 14-15, 2022. <chrome-extension://efaidnbnmnibpcjpcglclefindmkaj/https://cesem.fcsh.unl.pt/wp-content/uploads/2022/06/Brochura-X-MTCC-1.pdf>

Paula GOMES-RIBEIRO, Peer-reviewer, *Revista de Ciências Sociais*, Universidade Federal do Ceará, ISSN 2318-4620

Paula GOMES-RIBEIRO, Peer-reviewer, *Opus revista eletrónica da ANPPOM*, Associação Nacional de Pesquisa e Pós-Graduação em Música, Brasil, ISSN 1517-7017

Paula GOMES-RIBEIRO, Peer-reviewer of chapters for the book *Sonoridades Fronteiriças*, ed. José Cláudio Castanheira et al., GEIST-UFSC, 2022

Paula GOMES-RIBEIRO, Peer-reviewer of the book *Performance e contexto: perspectivas sobre criação musical e investigação*, ed. Ricardo Pinheiro, Carlos Caires, Tiago Neto, ESML, IPL

Paula GOMES-RIBEIRO, Member of the scientific committee of the National Music Museum, Lisbon/Mafra, 2022

Paula GOMES-RIBEIRO, Consultancy and peer reviewing as member of the editorial committee of the CESEM, Lisbon, NOVA FCSH, 2022

Paula GOMES-RIBEIRO, Scientific Coordination, *I Jornada Música Media e Públicos 1974-2010*, Lisbon, CESEM NOVA FCSH, January 28, 2022  
<https://www.scribd.com/document/555773808/Brochura-I-Jornada-Musica-Media-Publicos>

Paula GOMES-RIBEIRO, Scientific Coordination, *II Jornada Música Media e Públicos 1974-2010*, Lisbon, CESEM, NOVA FCSH, June 22, 2022.  
<https://pt.scribd.com/document/579200508/II-Jornada-Livro-de-Resumos>

Paula GOMES-RIBEIRO, Member of the Scientific Committee, *4º Simpósio do NEGEM – Intersecções*, Lisbon, Colégio Almada Negreiros, CESEM NOVA FCSH, September 23-24, 2022.  
<https://www.fcsh.unl.pt/eventos/4-simposio-negem-interseccoes/?fbclid=IwAR3CpifBAdXInO4itpTOygrVYxVoEk4wDpYgPusk2kwIjEQwXKO48KQU-Nc>

Paula GOMES-RIBEIRO, External evaluation (expert's assessment) in the Project Traction - Opera Co-creation for a Social Transformation. Evaluation of the opera conception and performance 'O Tempo (somos nós)', Ópera na Prisão, at the Gulbenkian Foundation, Organization: SAMP, DGRSP, IAPMEI-Horizonte 2020, June-July 2022

<https://gulbenkian.pt/musica/agenda/opera-na-prisao-traction/>

Guilhermina LOPES (peer reviewer) *Revista Vortex*, vol. 10 n. 2 (2022)

Guilhermina LOPES (reviewer) Stefani SILVA SOUZA. "O trabalho artístico do grupo Racionais MCs enquanto projeto político, sociocultural e educacional na região da Zona Leste de São Paulo". [Scientific initiation partial report]. Insituto de Estudos Brasileiros – Universidade de São Paulo

Helena LOPES BRAGA (blind peer reviewer upon request) for *Pulse: the Journal of Science and Culture*, vol.9 (2022)

André MALHADO (reviewer) *Convergências musicais: gosto, identidade, mundo*, eds. Paula Gomes-Ribeiro, André Malhado, Zuelma Duarte Chaves (CESEM e Húmus, 2022)

Jelena NOVAK (blind peer reviewer upon request) for University of Michigan Press (2022)

Jelena NOVAK (blind peer reviewer upon request) for Routledge music books (2022)

Jelena NOVAK (blind peer reviewer upon request) for journal *Muzički talas* (2022)

Jelena NOVAK (member of the International Advisory Board), *Journal of Contemporary Music, Art and Technology*, INSAM (Institute for Contemporary Artistic Music). (2019-still), <https://insam-institute.com/insam-journal-editorial-team/>

Jelena NOVAK, member of the editorial board of *Revista Portuguesa da Musicologia* (RPM, 2022- )

Jelena NOVAK, member of the editorial board of *Sound, Stage and Screen* journal (2022- )

Ana PAIXÃO (Jury Master 2 - Master Commerce international), Miguel Joel, « L'importance de la gestion du flux d'informations en entreprise », Université Paris 8 – Vincennes – Saint-Denis, 16/09/2022

Ana PAIXÃO, Peer-review for *Compendium : Journal of Comparative Studies*, « Música como Instrumento Diegético nos Romances de Haruki Murakami », Lisbon, University of Lisbon, July 2022.  
Rui Magno PINTO, Member of the Advisory Board, *Internationale Gesellschaft zur Erforschung und Forderung der Blasmusik*

Rui Magno PINTO, Member of the Scientific Council, Paulo ESTEIREIRO & Carlos GONÇALVES, *Revista Portuguesa de Educação Artística* (since 2011), ISSN 1647-905X

## E. Advanced training

### 1. Doctoral dissertations completed [6]

Helena LOPES BRAGA, *Francine Benoît (1894-1990): Gender and Politics in the Shaping of a Professional Music Career and its Legacy*, Doctoral Dissertation in Comparative Gender Studies, Central European University, Vienna, 2022

Isabel PINA, *Para uma genealogia da criação musical em Portugal no século XX: a posteridade de Luís de Freitas Branco e o conceito de escola de composição*, PhD dissertation, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa, July 15, 2022

Paulo Ferreira de CASTRO, Supervisor and examiner of Doctoral Dissertation in Musicology (Musical Sciences): Edward Valeriano de Luiz Gonçalves Ayres de Abreu, *Os "autos com barcas" de Gil*

*Vicente enquanto ópera — Análise de propriedades significantes nos Auto da barca do inferno (1944) e Auto da barca da glória (1970) de Ruy Coelho e na Trilogia das barcas (1969) de Joly Braga Santos* (FCSH, 18.02.2022)

Paulo Ferreira de CASTRO, Supervisor and examiner of Doctoral Dissertation in Musicology (Musical Sciences): Maria Isabel Amaro da Silva Pina, *Para uma genealogia da criação musical em Portugal no século XX: a posteridade de Luís de Freitas Branco e o conceito de escola de composição* (FCSH, 15.07.2022)

Rui Magno PINTO, “Emergência de uma cultura sinfónica em Lisboa (1846-1911), PhD Thesis, Faculdade de Ciências Sociais e Humanas, Universidade Nova de Lisboa

Maria Teresa PROJECTO (CIEBA - FBAUL / CESEM - NOVA FCSH), *Pintar o tempo: a experiência do limite*, Tese de Doutoramento em Belas-Artes (na especialidade de Pintura) (Faculdade de Belas-Artes da Universidade de Lisboa, 2022) — submitted

## **2. Master thesis completed [1]**

Paula GOMES-RIBEIRO, Supervision of completed Master Degree, Miguel Fortunato Ferreira, “Os críticos da revista A Arte Musical como agentes das transformações sociais na primeira década do século XX - Affonso Vargas e Esteves Lisboa”, Mestrado Ciências Musicais, June 3, 2022.

## **3. Final report of the doctoral programme completed [3]**

Paulo Ferreira de CASTRO, Supervisor and examiner of Final Report of Doctoral Programme, Doctorate in Musicology (Musical Sciences): Juliana Wady Lopes, *Modernismo(s) e nacionalismo(s) no século XX: um olhar a partir das relações musicais luso-brasileiras*, FCSH, 05.12.2022

Paula GOMES-RIBEIRO, Supervision of final report of the doctoral programme completed, João Pedro Figueiredo Costa, “Gostos, sociabilidades e mediações da ópera: os espetáculos no Teatro Nacional de São Carlos e na Fundação Calouste Gulbenkian”, Doutoramento em Ciências Musicais, NOVA FCSH, April 5, 2022

Guilherme GRANATO, *Palimpsesto Tropical: O disco concretista-paulista de Caetano Veloso*, Final Report of the Doctoral Programme, PhD in Musicology (Universidade NOVA de Lisboa, September 30, 2022)

## **5. Participation in academic evaluation committees [32]**

João Pedro CACHOPO, Examiner of Lecture-Recital in Musical Arts. Nova University of Lisbon. Candidate: Nicholas McNair. Topic: “The Creative Abyss: Improvisation and the Challenge of Not-Knowing”. Supervisor: Prof. Paulo Ferreira de Castro. November 30, 2022

João Pedro CACHOPO, Member of Master Dissertation Committee. Universidade PUC-RIO (Brazil). Candidate: Cecília Fortes Figueiredo (Master student in Philosophy). Topic: “NFTs: Distopia ou Revolução” Supervisor: Prof. Luís Camillo Osório. April 29, 2022

João Pedro CACHOPO, Member of Master Dissertation Committee in Philosophy (as Supervisor). NOVA-FCSH. Candidate: Marcelo Franca (Master student in Philosophy). Topic: “O Escutador Emancipado: Estética, política e escuta em torno de Jacques Rancière”. Qualification: 18 (defended on April 5, 2022)

João Pedro CACHOPO, Member of Master Dissertation Committee in Scenic Arts (as Supervisor). NOVA-FCSH. Candidate: Eliana Caramalho (Master student in Scenic Arts). Topic: “A ópera na

contemporaneidade: estudo comparativo de dois espectáculos do Teatro do Eléctrico”. Qualification: 18 (defended on May 6, 2022)

Paulo Ferreira de CASTRO, Member of Jury, Recruitment of Assistant Professor (Professor Auxiliar), Musicology (Musical Sciences), Musical Practice/Performance Studies (Edital nº 420/2021, April 16), FCSH, 20.01.2022

Paulo Ferreira de CASTRO, Member of Jury, Recruitment of Assistant Professor (Professor Adjunto), Voice Studies, Escola Superior de Teatro e Cinema do Instituto Politécnico de Lisboa, 08.02.2022

Paulo Ferreira de CASTRO, Member of Jury, Recruitment of Assistant Researcher (Investigador Auxiliar), Infraestrutura ROSSIO – Ciências Sociais, Artes e Humanidades (CSAH) (Aviso nº 12641-A/2022 – CEEC Institucional), FCSH, 13.09.2022

Paulo Ferreira de CASTRO, President of Jury, Doctorate in Musical Sciences (Ethnomusicology): José Hugo Pires Castro, *A cantiga só é arma quando a luta acompanhar! Canção e política na Revolução dos Cravos (1974-1976)*, FCSH, 10.02.2022

Paulo Ferreira de CASTRO, President of Jury, Doctorate in Musical Arts: Thiago Neves de Queiroz, *Linguagens Técnicas no Oboé*, FCSH/ESML, 27.04.2022

Paulo Ferreira de CASTRO, President of Jury and Examiner, Master in Historical Musicology (Musicology/Musical Sciences): Joana de Almeida Júdice Peliz, *As mágicas As três cidras do amor e Vénus: música e fantasmagoria nos teatros portugueses no século XIX*, FCSH, 15.12.2022

Paulo Ferreira de CASTRO, Examiner of Lecture-Recital, Doctorate in Musical Arts: Nicholas Anthony Hawksley McNair, *The creative abyss: Improvisation and the challenge of not-knowing*, FCSH/ESML, 30.11.2022

Paula GOMES-RIBEIRO, President of Jury, *A escrita para guitarra de José Lopes e Silva: Três casos particulares*, Pedro Figueiredo de Oliveira e Sousa, Prova Final de Mestrado em Artes Musicais, NOVA FCSH, December 12, 2022

Paula GOMES-RIBEIRO, President of Jury, *Guitarrofonias: Uma vida de Lopes e Silva*, Maria Carolina Pinto Martins, Prova Final de Mestrado em Artes Musicais, NOVA FCSH, July 13, 2022

Paula GOMES-RIBEIRO, President of Jury, *O Espaço como Instrumento. Desenvolvimento e aplicação de Z-xyz*, Luís Gustavo Pinto Paixão, Prova Final de Mestrado em Artes Musicais, NOVA FCSH, June 22, 2022

Paula GOMES-RIBEIRO, Member of the jury, Supervisor, *Os críticos da revista A Arte Musical como agentes das transformações sociais na primeira década do século XX - Affonso Vargas e Esteves Lisboa*, Miguel Armando Fortunato Ferreira, Prova Final do Mestrado em Ciências Musicais, NOVA FCSH, June 3, 2022

Paula GOMES-RIBEIRO, Member of the jury, Arguer, *Music and intentionality: Implementing semiotic techniques into a popular music production*, Mariana Segura Rodriguez, Prova Final do Mestrado em Produção e Tecnologias do Som, Universidade Lusófona, June 2, 2022

Paula GOMES-RIBEIRO, President of Jury, *Entre miniatura e magnitude: um caminho percorrido através da ópera* (Relatório de Estágio na Companhia de Teatro O Eléctrico), Eliana Raquel Lima Caramalho, Prova Final do Mestrado em Artes Cénicas, NOVA FCSH, May 6, 2022

Paula GOMES-RIBEIRO, President of Jury, *Cibercabaré*, Rafael Martins Ferreira, Prova Final do Mestrado em Artes Cénicas, NOVA FCSH, April 8, 2022

Paula GOMES-RIBEIRO, Member of the júri, Supervisor, *Gostos, sociabilidades e mediações da ópera: os espetáculos no Teatro Nacional de São Carlos e na Fundação Calouste Gulbenkian (2001-2024)*, João Pedro Figueiredo Costa, Final report of the doctoral programme, Doutoramento em Ciências Musicais,) NOVA FCSH, April 5, 2022

Paula GOMES-RIBEIRO, President of Jury, *Desafios do Ensino a Distância nas Aulas de Educação Musical*, Tatiana André, Prova Final do Mestrado em Ensino da Educação Musical no Ensino Básico, NOVA FCSH, March 22, 2022

Paula GOMES-RIBEIRO, President of Jury, *Prática Musical em Contexto Escolar*, Ana Beatriz Hasse Azinhaes, Prova Final de Mestrado em Ensino de Educação Musical no Ensino Básico, NOVA FCSH, March 15, 2022

Paula GOMES-RIBEIRO, Member of Jury, Main Arguer, *We need someone to do audio stuff - A transformação de compositores para videojogos em trabalhadores do áudio*, João Tiago Araújo, Prova Final do Doutoramento em Artes, Faculdade de Belas Artes da Universidade de Lisboa, February 25, 2022

Paula GOMES-RIBEIRO, President of Jury, *Agrupamentos instrumentais dedicados ao repertório erudito contemporâneo em Portugal no início do século XX*, Inês Pires, Final report of the doctoral programme, Doutoramento em Ciências Musicais, NOVA FCSH, February 25, 2022

Paula GOMES-RIBEIRO, President of Jury, *O canto na integração dos alunos*, Alexandra Sofia Cardoso Lopes, Prova Final do Mestrado em Ensino da Educação Musical no Ensino Básico, NOVA FCSH, January 14, 2022

Paula GOMES-RIBEIRO, President of Jury, *O papel da música na educação inclusiva*, Isabel Maria Fernandes Neves, Prova de Final de Mestrado em Ensino da Educação Musical no Ensino Básico, NOVA FCSH, January 14, 2022

Paula GOMES-RIBEIRO, Jury/Evaluator of the recognition of academic degree (Master), Nariá Assis Ribeiro, NOVA FCSH, January-February 2022

Paula GOMES-RIBEIRO, President of Jury, *Provas de Avaliação da Capacidade de Frequência das Licenciaturas da NOVA FCSH por Candidato/as Maiores de 23 anos*, Licenciatura em Ciências Musicais, NOVA FCSH, June-July 2022

Ana PAIXÃO, Member of the Conseil d'administration, Cité internationale universitaire de Paris, since November 2017

Ana PAIXÃO, Member of the Conseil de perfectionnement du Département de Langues étrangères, University Paris Nanterre, since January 2018

Ana PAIXÃO, Member of Chair Poesia e Transcendência – Sophia de Melo Breyner, Católica University of Porto, since January 2019

Ana PAIXÃO, Member of the Conseil de gestion du Département de Langues étrangères, University Paris III – Sorbonne nouvelle, since December 2019

Ana PAIXÃO, Member of the Conseil de gestion UFR Langues, Paris Sorbonne University, since December 2022



## 6. Scientific reports in the context of advanced training [2]

Guilhermina LOPES. *Relatório parcial de pós-doutorado*. Instituto de Estudos Brasileiros – Universidade de São Paulo. July, 2022

Guilhermina LOPES. *Relatório Científico - Bolsa Estágio de Pesquisa no Exterior (BEPE) - Pós-Doutorado*. Fundação de Amparo à Pesquisa do Estado de São Paulo – FAPESP. July, 2022

## 8. Other research supervision [15]

João Pedro CACHOPO, Co-Supervisor of Ana Carolina Calenzo. PhD dissertation in Philosophy, Nova University of Lisbon, Portugal. Dissertation title: “O estético e o espectador: Reflexões a partir de Ibsen, Nietzsche e Rancière”, 2022-current

João Pedro CACHOPO, Supervisor of Letícia Blanc. MA Dissertation in Scenic Arts, Nova University of Lisbon, Portugal. Dissertation title: “As Samotrácias e o feminismo”, 2021-current

João Pedro CACHOPO, Supervisor of Diogo Gaio Chaves. MA dissertation in Musicology, Nova University of Lisbon, Portugal. Dissertation title: “Análise e Proposta de Encenação de Ópera portuguesa do Século XVIII: La Vera Costanza – Drame Giocoso de Jerónimo Francisco de Lima (1785 e 1789)”, 2020-current

João Pedro CACHOPO, Supervisor of Guilherme Granato. PhD dissertation in Musicology, Nova University of Lisbon, Portugal. Dissertation title: “Entre o Popular e a Vanguarda: a influência da poesia concreta na produção musical do compositor Caetano Veloso no período pós-tropicalista”, 2019-current

João Pedro CACHOPO, Co-supervisor of Teresa Projecto. PhD dissertation in Philosophy and Fine Arts, FBAUL, Portugal. Dissertation title: “Pintar o tempo: a experiência do limite”. Qualification: “Muito bom com louvor e distinção por unanimidade [Summa cum laude]” (2020-2023; defended on Jan. 16, 2023)

João Pedro CACHOPO, Supervisor of Eliana Caramalho. MA Dissertation in Scenic Arts, Nova University of Lisbon, Portugal. Dissertation title: “A ópera na contemporaneidade: estudo comparativo de dois espectáculos do Teatro do Eléctrico”. Qualification: 18 (2021-2022; defended on May 6, 2022)

João Pedro CACHOPO, Supervisor of Marcelo Franca. MA dissertation in Philosophy, Nova University of Lisbon, Portugal. Dissertation title: “O Escudador Emancipado: Estética, política e escuta em torno de Jacques Rancière”. Qualification: 18 (2019-2022; defended on April 5, 2022)

Paulo Ferreira de CASTRO, Supervisor of Postdoctoral Research: Guilhermina Maria Lopes de Carvalho Santos (Processo: 2021/09048-2; Instituto de Estudos Brasileiros – Universidade de São Paulo, Brazil), concluded 31.07.2022

Paula GOMES-RIBEIRO and André MALHADO, Supervision of internship at NEGEM-CESEM, Francisco Oliveira, Licenciatura em Ciências Musicais, NOVA FCSH, October 2022-January 2023

Paula GOMES-RIBEIRO, Supervision of Research Initiation Scholarship of João Batuca, SociMus - Projeto 'Música, Media e Públicos em Portugal, 1974-2010, CESEM, NOVA FCSH, Ciência Viva/FCT, October-November 2022

Paula GOMES-RIBEIRO, Co-supervision, *Mina: opacidade, êxtase e resistência através da experiência musical coletiva numa rave queer em Lisboa*, Sérgio Alvarez Vales, Mestrado em Ciências Musicais, Etnomusicologia, NOVA FCSH, em curso

Paula GOMES-RIBEIRO, Supervision, *A transnacionalidade da canção de intervenção - A Península Ibérica e a França entre 1968 e 1975*, Sara Maia, Mestrado em Ciências Musicais, Ciências Musicais Históricas, NOVA FCSH, em curso

Paula GOMES-RIBEIRO, Supervision, *Mulheres na vida musical portuguesa: A preparação de uma exposição a partir do acervo do Museu Nacional da Música*, Inês Coelho, Mestrado em Ciências Musicais, Ciências Musicais Históricas, NOVA FCSH, em curso

Jelena NOVAK, Co-supervision, Maria Ines Couceiro Vieira de Roque, mestrado em Artes Cénicas, Universidade NOVA de Lisboa, FCSH

Jelena NOVAK, Co-supervision of master thesis research Rita Rebelo Andrade, Universidade NOVA de Lisboa, FCSH

## **F. Submissions for funding**

### **1. Projects [2]**

Jelena NOVAK, principal researcher, CEEC FCT competition, project: “Opera in the Expanded Field”. Project selected for funding. The contract started from September 1, 2022

Jelena NOVAK, member of research team, project: “Applied Musicology and Ethno Musicology”, PI: Ivana Medić, Serbian Academy of Arts and Sciences, Belgrade. Project funded by Foundation for Science and Technology of Serbia

### **2. Grants [9]**

Bárbara CARVALHO, PhD Studentship, 12-month, FCT, SFRH/BD/143976/2019, award taken up on February 1, 2021

João Figueiredo COSTA, PhD Studentship, 12-month, FCT, 2021.05870.BD, award taken up on February 1, 2022

Filipa CRUZ, PhD Studentship, 12-month, FCT, FCT SFRH/BD/143999/2019, award taken up on November 1, 2022

Sónia DUARTE, PhD Studentship, 12-month, FCT, SFRH/BD/118103/2016, award taken up on January 14, 2021 to March 30, 2022

Joana FREITAS, PhD Studentship, 12-month, FCT, SFRH/BD/139120/2018, award taken up on January 1, 2022

Helena LOPES BRAGA, Joaquim de Vasconcelos Award, SPIM, 2020-2021 (Awarded in 2022).

Patrícia Lampreia LOPES, Research Fellowship (BI), 4-months, renewable, FCSH/CESEM/UID/EAT/00693/2020, award taken up March 2020

Luís Bastos MACHADO, PhD Studentship (BD), 12-month, Fundação para a Ciência e a Tecnologia, SFRH/BD/136826/2018, award taken up on August 1, 2019 and renewed on November 2, 2022

Juliana WADY, PhD Studentship, 12-month, renewable, FCT, UI/BD/151161/2021, “História Temática da música em Portugal e no Brasil”, award taken up on October 1, 2022

João Francisco PORFÍRIO, PhD Scholarships (BD), 12-month, Fundação para a Ciência e Tecnologia, SFRH/BD/136264/2018, award taken up on March 1, 2022

## G. Outreach activities [131]

Paulo Ferreira de CASTRO, Elected Member of the IMS (International Musicological Society) Directorium, since 25.08.2022

Paulo Ferreira de CASTRO, Elected President of the CESEM (Centro de Estudos de Sociologia e Estética Musical) Board, for the period 2023-2025 (elected 07.10.2022), taking office in 01.04.2023

Paulo Ferreira de CASTRO, Member of Ethics Committee, Laboratório Associado IN2PAST (from 2022)

Júlia DURAND, “Retour en forêt: Deuxième partie”, interview for Radio Zinzine (on the topic of the conference paper “Musiques à l’image de la forêt”), November 6, 2022

Júlia DURAND and Toby HUELIN, “Episode 33 with Júlia Durand & Toby Huelin” (podcast episode), in *Synchronized!*, February 4, 2022

Lúis Bastos MACHADO (collaborator), *Luz e Sombra: Representações da Idade Média no Cinema*, Cinemateca Portuguesa-Museu do Cinema, Lisbon, December 2-30, 2022

André MALHADO, “Entrevista exclusiva a SURMA: ‘Vulnerável é uma palavra de força, de persistência, e é isso que eu queria dar também com este álbum’”, esQrever, december, 11, 2022. <https://esqrever.com/2022/12/11/entrevista-exclusiva-a-surma-vulneravel-e-uma-palavra-de-forca-de-persistencia-e-e-isso-que-eu-queria-dar-tambem-com-este-album/>

André MALHADO, “O gosto não se discute? A música queer como ato político em Portugal”, Gerador, novembre 26, 2022. <https://gerador.eu/o-gosto-nao-se-discute-a-musica-queer-como-ato-politico-em-portugal/>

André MALHADO, “Como se constrói uma identidade sonora? Discussão sobre o vídeo musical BAZA, de Blaya”, esQrever, novembre 15, 2022. <https://esqrever.com/2022/11/15/como-se-construi-uma-identidade-sonora-discussao-sobre-o-video-musical-baza-de-blaya/>

André MALHADO, “O gosto não se discute? A música queer como ato político em Portugal”, esQrever, novembre 4, 2022. <https://esqrever.com/2022/11/04/o-gosto-nao-se-discute-a-musica-queer-como-ato-politico-em-portugal/>

André MALHADO, “Como se constrói uma identidade sonora? Discussão sobre o vídeo musical GET THE GUNS OUT, de Aurora e Odete”, esQrever, octobre 18, 2022. <https://esqrever.com/2022/10/18/como-se-construi-uma-identidade-sonora-discussao-sobre-o-video-musical-get-the-guns-out-de-aurora-e-odete/>

André MALHADO, ““Só recusando o silêncio”: as vozes de Fado Bicha na cena musical queer lisboeta”, esQrever, septembre 19, 2022. <https://esqrever.com/2022/09/19/so-recusando-o-silencio-as-vozes-de-fado-bicha-na-cena-musical-queer-lisboeta/>

André MALHADO, “Como se constrói uma identidade sonora? Discussão sobre o vídeo musical LÈVRES ROSES, Electrosexual feat. Nicky Miller”, esQrever, august 12, 2022. <https://esqrever.com/2022/08/12/como-se-construi-uma-identidade-sonora-discussao-sobre-o-video-musical-levres-roses-electrosexual-feat-nicky-miller/>

André MALHADO, “Fado Bicha lançam vídeo ESTOURADA: “TORTURA NÃO É CULTURA!””, esQrever, july 31, 2022. <https://esqrever.com/2022/07/31/fado-bicha-lancam-video-estourada-tortura-nao-e-cultura/>

André MALHADO, “Ocupar a convenção, perverter a tradição: uma crítica musical ao álbum OCUPAÇÃO de Fado Bicha”, esQrever, June 3, 2022. <https://esqrever.com/2022/06/03/ocupar-a-convencao-perverter-a-tradicao-uma-critica-musical-ao-album-ocupacao-de-fado-bicha/>

André MALHADO, “Como se constrói uma identidade sonora? Discussão sobre o vídeo musical SENTADINHA MACIA, Lia Clark”, esQrever, May 2, 2022. <https://esqrever.com/2022/05/02/como-se-constroiu-uma-identidade-sonora-discussao-sobre-o-video-musical-sentadinha-macia-lia-clark/>

André MALHADO, “Como se constrói uma identidade sonora? Discussão sobre o vídeo musical BIXA PRETA PARTE 2, Linn da Quebrada e Jup do Bairro”, esQrever, April 1, 2022. <https://esqrever.com/2022/04/01/como-se-constroiu-uma-identidade-sonora-discussao-sobre-o-video-musical-bixa-preta-parte-2-linn-da-quebrada-e-jup-da-favela/>

André MALHADO, “Como Se Constrói Uma Identidade Sonora? Discussão Sobre O Vídeo Musical My Agenda, Dorian Electra”, esQrever, March 10, 2022. <https://esqrever.com/2022/03/10/como-se-constroiu-uma-identidade-sonora-discussao-sobre-o-video-musical-my-agenda-dorian-electra/>

André MALHADO, “Entrevista a Rafael Fernandes: ‘A minha ideia com este álbum sempre foi mostrar a realidade humana, independentemente da minha sexualidade ou expressão de género’”, esQrever, February 19, 2022. <https://esqrever.com/2022/02/19/entrevista-a-rafael-fernandes-a-minha-ideia-com-este-album-sempre-foi-mostrar-a-realidade-humana-independentemente-da-minha-sexualidade-ou-expressao-de-genero/>

André MALHADO, “‘Todos os géneros são bem-vindos, também os musicais’: faz ou não sentido haver um LGBT+ Music Festival?”, esQrever, February 8, 2022. <https://esqrever.com/2022/02/08/todos-os-generos-sao-bem-vindos-tambem-os-musicais-faz-ou-nao-sentido-haver-um-lgbt-music-festival/>

André MALHADO, “Crítica musical ao álbum Rituals de Raphael and the Thorns”, esQrever, January 22, 2022. <https://esqrever.com/2022/01/22/critica-musical-ao-album-rituals-de-raphael-and-the-thorns/>

André MALHADO, “Podcast – ESPECIAL: Entrevista com FADO BICHA”, Podcast Dar Voz a esQrever, July 6, 2022. [https://open.spotify.com/episode/15VPA780qpWUz3FUFjXjX?go=1&sp\\_cid=0bf6bee9ff903379bef0e031273635ad&utm\\_source=embed\\_player\\_p&utm\\_medium=desktop&nd=1](https://open.spotify.com/episode/15VPA780qpWUz3FUFjXjX?go=1&sp_cid=0bf6bee9ff903379bef0e031273635ad&utm_source=embed_player_p&utm_medium=desktop&nd=1)

Bernardo MARIANO, Talk on Anton Bruckner for musicians of JOP-Jovem Orquestra Portuguesa (August 2022)

Bernardo MARIANO, Talk on Bruckner’s *Symphony No. 9* with conductor Pedro Carneiro (August 2022)

Bernardo MARIANO, Jury member at 2022’s edition of Concurso Internacional do Estoril (July 2022)

Ana PAIXÃO (organization of film projection), Films of Diaspora juive, *Passports to Paraguay* de Robert Kaczmarek, *Désobéir. Aristides Sousa Mendes* de Joël Santoni, with UNIC – European Union national institutes for Culture, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, February 6<sup>th</sup> 2022

Ana PAIXÃO (co-organization of seminar), Seminar « Théâtre et performances à la sortie de la guerre : les spectacles dans les camps de personnes déplacées juives en Allemagne occupée, 1945-1952 », Nathalie Cau, with Théâtre de la Cité internationale, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, February 7<sup>th</sup> 2022

Ana PAIXÃO (co-organization of exhibition), «What is the colour of the green?», Gabriela Albergaria, with Gulbenkian Foundation, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, February 10<sup>th</sup> 2022

Ana PAIXÃO (organization of concert), Marta Menezes (piano), with works by Beethoven, Frago, Chopin and Liszt, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, February 10<sup>th</sup> 2022

Ana PAIXÃO (organization of concert), *Amália et Oulman*, with Jardim Jazz, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, February 16<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of international congress), *Femmes écrivaines portugaises pendant la dictature militaire et l'Etat nouveau (1926-1974)*, José Manuel da Costa Esteves (Paris Nanterre University), Teresa Almeida (Nova of Lisbon University), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, February 23<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Sónia Amaral and Patrícia Ventura, piano 4 hands, with works by Arvo Part, Paulo Bastos, António Victorino d'Almeida, Debussy, Tomás Alvarenga, Fazil Say, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, February 10<sup>th</sup> 2022, Cultural Season Portugal- France

Ana PAIXÃO (organization of round-table discussion), Journalists panel about Portuguese women in France - Rosário Salgueiro – RTP, Catarina Falcão – Lusa, Helena Morna – Radio Europe 1, Chirstine Dovale – Radio Orléans, Lourdes Ribeiro – Radio Enghien, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 5<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Inês Filipe, piano, with works by Lopes-Graça, Armando José Fernandes et Claude Debussy, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 6<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of conference), « Le théâtre en Égypte des années 1950 à aujourd'hui entre immobilisme et transformations : approches dramaturgique, scénique et politique », Pauline Denizeau, with Théâtre de la Cité internationale, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 7<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of performance), *Inês, une femme écrite*, Lídia Martinez, creation and danse performance, João Costa Lourenço, piano, and Mariana Fabião, soprano, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 11<sup>th</sup> and 12<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of book presentation), *Céder ce n'est pas consentir*, Clotilde Leguil, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 15<sup>th</sup> 2022

Ana PAIXÃO (organization of film projection), Presentation of *Les héritiers de la bataille de La Lys*, Carlos Pereira (film director), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 19<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Mirabelle Kajenjeri (piano), works by Beethoven, Ravil and Victor Macedo Pinto, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 20<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of international congress), *Sensations animales – conférences, ateliers et créations*, with Joanne Clavel (Paris 8 University), Violeta Salvatierra, Myriam Suchet (CNRS), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 21<sup>st</sup> and 22<sup>nd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of round-table discussion), Chairs Lindley Cintra – Univ. Nanterre, Paul Teyssier – Sorbonne Univ., Solange Parvaux – Univ. Paris III, Sá de Miranda – Univ. Clermont-Ferrand, Eduardo Lourenço – Univ. Aix-Marseille, Mário Soares – Univ. Rennes, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 23<sup>rd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of film projections), Film Festival *L'Europe autour de l'Europe*, cycle *Mostra – Imaginaires coloniaux*, « Propagandes coloniales (71-73) », Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 24<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of performance), performance on «What is the colour of the green?», Gabriela Albergaria, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 26<sup>th</sup> 2022

Ana PAIXÃO (organization of poetry performance), Poetry Festival *Nuits de la Poésie*, Leonardo Tónus and Nora Atalia, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 26<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), João Tiago Magalhães, piano, with works by Eduardo Patriarca, Paulo Bastos, Mafalda Silva, Lopes-Graça, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, March 27<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of international congress), international conferences *48 x 48. 48 ans de démocratie après 48 ans de dictature : temporalités portugaises en miroir*, Graça dos Santos (Univ. Nanterre), Margarida Calafate Ribeiro (Univ. Coimbra), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 7<sup>th</sup> and 8<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of film projection), Film *48x48*, Susana Sousa Dias, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 8<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *L'Exil pour la vie*, Comité Aristides Sousa Mendes, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 9<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Duo intermezzo with Teresa Araújo (cello) and Rafael Pina (piano), with works by Anne Victorino d'Almeida, Nadia Boulanger, Luiz de Freitas Branco, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 10<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of conference), «Histoire de l'opéra-comique pendant la Révolution : la rivalité des théâtres Favart et Feydeau», Maxime Margollém, with Théâtre de la Cité internationale, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 11<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert and literary performance), *100 mensonges pour de vrai* of Helena Parente Cunha, with Regina Antunes Meyerfield, Annick Abellé and Béatrice Scipion (piano), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 13<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Timeea Dorina Rosca (violon), Eva Viegas (piano), works by Béla Bartok, Mozart and Schumann, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 15<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *Être ce qu'on ne doit pas être*, paintings from Lulio Garcia, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 15<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of dance residence), Tania Soubry (dancer and choreographer), with 3CL – Centre chorégraphique du Luxembourg, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 16<sup>th</sup>-29<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of dance performance), *DJ Whmsky or what will the climate be like ?* of Tania Soubry, Fondation Biermans-Lapôte, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 29<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *Familles diverses* photography from Mag Rodrigues, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 1<sup>st</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Ensemble Med with Daniela Tomaz (artistical direction and flute), Mariana Fabião (soprano), Sérgio Calisto (viola d'amore), Laurent Sauron (percussions), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 7<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of conference), «'Ah que je ris de me voir si belle en ce miroir' ou comment les scènes françaises du XIXe siècle ont joué et parlé des miroirs», Christophe Meslin, with Théâtre de la Cité internationale, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, April 9<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of street performance), *Un trait pour Magellan*, with Casa ao Lado Association, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 13<sup>th</sup>-15<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *Folklores imaginaires*, Diana Botelho Vieira (piano), works by Sérgio Azevedo and Leoš Janáček, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 14<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *Sous l'arbre d'un carbonifère* from painters Catarina Marto and Raquel Pedro, Maison Ile-de-France, Cité internationale universitaire de Paris, Paris, Mai 20<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *Variations autour du tableau «Soirée chez lui» de Columbano Bordalo Pinheiro*, José Quaresma (curator), with Fine-arts of Lisbon, Paris, Lodz and Accademie di Belle Arti di Firenze, Maison du Portugal – André de Gouveia, Cité internationale

universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 20<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of international congress), *Soirée chez lui – intranquillité et appropriation*, with José Quaresma, Fernando Duarte (Fine-arts Lisbon) and Jacinto Lageira (University Paris Panthéon – Sorbonne), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 20<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Quatuor Brevi, avec Sebastian Molina, Fernando Ramos, Héloïse Golhen, Romeu Costa (saxophones), works by Haendel, Bernardo Sasseti, Kurt Weil, Piazzolla, Luís Costa, Thierry Escaich, Maison des étudiants de la francophonie, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 21<sup>st</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of award ceremony and conference), *Les amis de l'hippocampe et la biodiversité marine* prize and conference *Les hippocampes : survivre dans un monde qui change* with Jorge Palma (Algarve University), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 22<sup>nd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Leonor Mendes (piano), works by Beethoven, Liszt, Debussy, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, Mai 27<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *Fados e Danças portuguesas*, 41 young pianists, portuguese composers, Bruno Belthoise (coordination), with Conservatoires d'Argenteuil, Houilles, Avignon, 9<sup>e</sup> et 13<sup>e</sup> arrondissements de Paris, Issy-les-Moulineaux, Châteauroux, Mayenne, Saint-Germain-en-Laye, Barcelos, Abrantes, Calouste Gulbenkian de Aveiro, Université de Minho, in Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 3<sup>rd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert, poetry performance and conference), *Hommage à Ilse Llosa*, with Gonçalo Cordeiro (Paris Nanterre University), José Manuel Esteves (poetry performance) and Álvaro Teixeira Lopes (piano), works by Eric Satie, Pinho Vargas, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 4<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *Femme plurielle* photography of Ana Carvalho, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 9<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *Paris-Lisbonne*, Bruno Belthoise and João Costa Ferreira (piano), works of Viana da Motta and Pauline Viardot, Maison Ile-de-France, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 10<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *A Tribut to Zeca Afonso*, with Jardim Jazz : José Inácio (piano), Samuel Jesset (saxophone), Ana Carolina Rodrigues (cello), Sylvain Bassaisteguy (drums), Mariana Fabião (soprano), Massas (literary performance), arrangements by José Inácio, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 10<sup>th</sup> 2022, Cultural Season Portugal – France



Ana PAIXÃO (co-organization of film projection and discussion), *Journal de Títoa* of Miguel Gomes, with Regis Salado (Paris Cité University), MK2 Beaubourg, Paris, June 11<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Raquel Alves (cello) and Sónia Amaral (piano), works by Bach, Joly Braga Santos, Bruch, Saint-Saëns, Fauré, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 12<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of conference), «Derniers éclats du ‘cérémonial du théâtre’ et rêves ‘d’hémicycles fraternels’ : l’architecture du spectacle en Île-de-France de 1910 à 1939 », Julie Faure, with Théâtre de la Cité internationale, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 13<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *L’Océan est vivant*, exhibition made by the Ocean institut of Alliance Sorbonne Université, external grids of Cité internationale universitaire de Paris, June 9<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of award ceremony), *L’océan est vivant* prize, with Coordination of portuguese teaching, Portuguese Embassy, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 15<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of film projection and discussion), *Technoboss* of João Nicolau, with Rita Novas Miranda (Paris Sorbonne University), MK2 Beaubourg, Paris, June 18<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Ana Vieira Leite (soprano) and Pedro Lopes (piano), works by Purcell, Britten, Poulenc and Bernstein, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 18<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of conference), «Marie Lenéru (1875-1918), une autrice dramatique institutionnelle et militante révélatrice de tensions», Julie Rossello Rochet, with Théâtre de la Cité internationale, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 20<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Terra Quente with Ana Barros (voix), Luís Arrigo (percussions), João Ferreira Martins (guitare portugaise) et Gonçalo Pires de Morais (guitare classique), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, June 18<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of film projection and discussion), *L’ordre moral* of Mário Barroso, with José Manuel Esteves (Paris Nanterre University) and the Director of the film, MK2 Beaubourg, Paris, June 18<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of international congress), Seminar European Universities – approaches and challenges, with Xavier Darcos (Institut de France), Christophe Kerrero (Rector of Paris University), Svein Hullstein (European Commission), Bjorn Stensaker (Oslo University), Antoine Cazé (Paris Cité University), Yoan Vilain (Humbolt University), Dámazo Lopez Garcia (Complutense University), Fabienne Peraldi Leneuf et Maria Gravari-Barbas (Paris 1 – Panthéon- Sorbonne University), Sorbonne University, Paris, June 29<sup>th</sup> 2022, Cultural Season Portugal – France and Closing of the French Presidency of the European Union

Ana PAIXÃO (organization of film projection and performance), *As Cartas do Rei Artur* of Cláudia Rita Oliveira, with the performance Theater Cá & Lá, works by Cruzeiro Seixas and Cesariny, Maison internationale de la Cité internationale universitaire de Paris, June 30<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of film projection and discussion), Short-films by Eduardo Brito, discussion with the film director, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, July 2<sup>nd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), André Piolanti (piano), works by Franck, Chopin, Liszt, Gounod, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, July 3<sup>rd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *Obras de Capa*, paintings of Ismael Sequeira, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, July 5<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), Castro Leuca Trio, with Joaquim Pires (guitar), Nicolas Celis (violin), António Dias (drumming), traditional Portuguese music with arrangements by Joaquim Pires, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, September 2<sup>nd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *O Grito*, installation of Esmeralda da Costa, Maison Ile-de-France, Cité internationale universitaire de Paris, September 9<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *La Diasporta juive portugaise. Nouveaux chrétiens, crypto-juifs, marranes* by Julia Parnes, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, September 10<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *Musique juive et portugaise*, Eva Viegas and Dmitri Malignan (piano), works by Lopes-Graça, Simon Gokkes, Mario Castelnuovo-Tedesco, Leopold Smit, Daniel Belinfante, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, September 10<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *La fièvre du temps*, Duarte Martins and Philippe Marques (piano), works by Lopes-Graça, Ruy Coelho, Maurice Ravel, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, September 11<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *La douce nuit qui marche. Hommage à Charles Baudelaire*, Sofia Marafona (soprano) and Duarte Martins (piano), works by Nuno Côrte-Real, Debussy, Vierne, Luiz de Freitas Branco, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, September 17<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of guided-tours), *Journées européennes du patrimoine*, guided tour to the Portuguese House and to Gulbenkian Library, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, September 17<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *Mecanismos*, Léo Belthoise (violin) and Bruno Belthoise (piano), works by Luiz Costa, Maurice Ravel, João Vasco and Claude Debussy, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, September 25<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of film festival), *Signes de Nuit*, Dieter Wietzoreck (festival director), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 4-7<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert and conference), *Salvini et la rose-croix*, Tânia Valente (conference and soprano) and Jan van Nespén (piano), works of Salvini, Wagner and Satie, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, November 8<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of international congress), *Artistes et intellectuelles portugaises en France*, with Maria Araújo (Sorbonne University), Fernando Curopos (Paris III University), Isabel Lousada (Nova de Lisboa University), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 11<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co- organization of international congress), *Quem canta seus males espanta / Quien canta sus males espanta*, Karen Couto, Fernando Curopos, Morgana Herrera, Maria Cristina Pais Simon, Pauline Renoux-Caron (Paris III University), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 14<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), *Quem canta seus males espanta / Quien canta sus males espanta*, Mariana Fabião (soprano), Gonçalo Cordeiro (guitar), works by Montsalvatge, Manuel de Falla, Francisco de Lacerda, Rita Torres, Frederico de Freitas, Luís de Milan, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 14<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of dance performance), *Ensaio sobre a cegueira (Blindness)* of José Saramago, dance performance by Evora Dance Company, with Nélia Pinheiro, Gonçalo Andrade, Ricardo Henriques, Joaquim Leitão, Pedro Bilou, Fernando Cruz Dias, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 15<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert), AdLib Strings, with Gabriela Peixoto (violin), Francisca Pinto Machado (violin), Carina Rocha (alto) and Ana Sofia Leão (cello), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 22<sup>nd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition), *Couples de rêve*, Borderlovers art collective by Pedro Amaral and Nathalie Afonso, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 22<sup>nd</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of concert and poetical performance), *Une ville de papier. Hommage à Maria Helena Vieira da Silva*, with Florence Evrard (art creation), Isabelle Gozard, Philippe Bertin et Florence Evrard (performance), Aurélie Pichon (basson), José Manuel Esteves et Cláudia Magalhães Araújo (voices), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 29<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (organization of exhibition and conference), *La terre comme événement. Les matériaux de la terre* of Romy Castro, with Romy Castro and José Bragança de Miranda (conference), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, October 30<sup>th</sup> 2022, Cultural Season Portugal – France

Ana PAIXÃO (co-organization of conference), «Donner à lire un ‘théâtre à jouer’ : comment éditer Feydeau ?», Violaine Heyraud, with Théâtre de la Cité internationale, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 7<sup>th</sup> 2022

Ana PAIXÃO (organization of concert), *Decamorricone* of Neal Saunier, with Neal Saunier (voice) and Oscar Peyush (guitar), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 10<sup>th</sup> 2022

Ana PAIXÃO (organization of theater workshop and performance), *Missed-en-abîme*, Rogério Nuno Costa, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 11<sup>th</sup> 2022

Ana PAIXÃO (co-organization of seminar and film projection), *Hommage à António Oneto*, with Vasco Martins (Association Mémoire Vive), José Vieira (film director), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 13<sup>th</sup> 2022

Ana PAIXÃO (organization of concert), Márcio da Rosa (tenor) and Isabel Calado (piano), anonymous Portuguese works from the 18<sup>th</sup> and 19<sup>th</sup> centuries, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 19<sup>th</sup> 2022

Ana PAIXÃO (organization of performance), *2 reines sinon rien*, with Lídia Martinez (creation and dance performance), João Costa Lourenço (piano) and Mariana Fabião (soprano), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 25<sup>th</sup> 2022

Ana PAIXÃO (organization of concert), António Oliveira (piano), works by António Fragoso, Schumann, Tiago Marques and Rachmaninoff, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 26<sup>th</sup> 2022

Ana PAIXÃO (organization of book presentation), *Sombra Chama* by Guilherme Lindon Guerra, with António Carlos Cortez, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 26<sup>th</sup> 2022

Ana PAIXÃO (organization of improvisation workshop), Improvisation workshop by Paolo Rubinacci, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 29<sup>th</sup> 2022

Ana PAIXÃO (organization of seminar), *L'enseignement du portugais dans l'Université française*, with AIL (Associação internacional dos lusitanistas), Carlos André and Cristina Robalo Cordeiro (Coimbra University), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 30<sup>th</sup> 2022

Ana PAIXÃO (organization of conference), *Saramago au pluriel : lecture, recherche, écriture*, with Sara Grünhagen (Paris III – Sorbonne nouvelle University), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, November 30<sup>th</sup> 2022

Ana PAIXÃO (co-organization of international congress), *Flusser transculturel*, with Jacinto Lageira (Université Paris 1 – Panthéon Sorbonne) and Luciana Nacif (Universidade de Minas Gerais), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, December 1<sup>st</sup> and 2<sup>nd</sup> 2022

Ana PAIXÃO (organization of concert), *Guerre et paix*, with Diana Botelho Vieira (piano), works by Leos Janacek, Leo Tolstoi and Sergei Prokofiev, Maison Ile-de-France, Cité internationale universitaire de Paris, Paris, December 2<sup>nd</sup> 2022

Ana PAIXÃO (organization of conference and concert), *L'enfance de José Vianna da Motta*, João Costa Ferreira (piano and conference), Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, December 3<sup>rd</sup> 2022

Ana PAIXÃO (co-organization of conference), «La Palestine sur scène. Une expérience théâtrale palestinienne (2006-2016), Najla Nakhlé-Cerruti, with Théâtre de la Cité internationale, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, December 6<sup>th</sup> 2022

Ana PAIXÃO (organization of conference and concert), *Le modernisme brésilien*, Heloísa Freichas (University of Rio de Janeiro), Clélia Iruzun (piano), works of Villa-Lobos, Francisco Mignone, Camargo Guarnieri, Radamés Gnatalli, Claudio Santoro and Edino Krueger, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, December 6<sup>th</sup> 2022

Ana PAIXÃO (co-organization of book presentation), BD book *Les Portugais*, Olivier Afonso (author) and Graça dos Santos (Paris Nanterre University), Portuguese Consulate in Paris, December 8<sup>th</sup> 2022

Ana PAIXÃO (organization of dance workshop and performance), *Sublime Dance*, with Diana Seabra, Mariana Romão, Marco Olival and Miguel Santos, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, December 9<sup>th</sup> and 10<sup>th</sup> 2022

Ana PAIXÃO (co-organization of book club), *Brazilian Embassy book club*, Leonardo Tónus (Paris Sorbonne University), with Brazilian Embassy, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, December 9<sup>th</sup> and 10<sup>th</sup> 2022

Ana PAIXÃO (organization of dance workshop and performance), *Bodybuilders*, with Rafael Alvarez, Maison du Portugal – André de Gouveia, Cité internationale universitaire de Paris / Calouste Gulbenkian Foundation, Paris, December 16<sup>th</sup> and 17<sup>th</sup> 2022

Ricardo PEREIRA, Artistic director and teacher of the project “Novos alunos d@ Guilherme Cossoul” included in the program Práticas Artísticas para a Inclusão Social II da Fundação Calouste Gulbenkian, 2019 -present

Rui Magno PINTO, Artistic Director and teacher of the project “Filarmónica Enarmonia” of the 3<sup>rd</sup> edition of the program Artistic Practices for Social Inclusion of the Calouste Gulbenkian Foundation, 2019-present

Rui Magno PINTO, Artistic Director and teacher of the project “Novos alunos d@ Guilherme Cossoul” of the 2<sup>nd</sup> edition of the program Artistic Practices for Social Inclusion of the Calouste Gulbenkian Foundation, 2016-present

Rosa Paula ROCHA PINTO, Membro efectivo, na qualidade de especialista, da Comissão de Apreciação do Programa de Apoio Sustentado nas áreas da Música e da Ópera para os anos de 2023-2026, da DGArtes (Direção-Geral das Artes)

Andréa Luísa TEIXEIRA, Award “Elected to the chair with an absolute majority of votes for the Women's Academy of Letters and Arts of the State of Goiás. March, 9, 2022

<https://www.aredacao.com.br/noticias/164621/academia-feminina-de-letras-e-artes-de-goias-empossa-duas-novas-academicas>

Andréa Luísa TEIXEIRA, Elected to the chair with an absolute majority of votes for the Historical and Geographical Institute of Goiás,. (jpg)

Tânia VALENTE, “Haskalah: judeus na música Alemã ”, weekly author and host of the program, written in 13 episodes, for Radio National (RDP) Antena 2: Em busca de uma identidade; Felix e Fanny Mendelssohn; O legado judaico no Conservatório de Leipzig: Ignaz Moscheles; O legado judaico no Conservatório de Leipzig: Ferdinand David e Joseph Joachim; Jacques Offenbach; Giacomo Meyerbeer; “*Das Judentum in der Musik*“ de Richard Wagner; Gustav Mahler; Arnold Schönberg; Arte degenerada; Kurt Weill; Música em *Theresienstadt* ; Pós-guerra: vanguarda e música de intervenção. October 2nd to December 25th 2022

## H. Professional artistic activity

### 1. Artistic production/composition of music [22]

Bernardo MARIANO (artistic director, light design, live presentation), *Quinteto Jill Lawson – Evocando Olga Prats*, for Festival de Sintra (September 28 & 29, 2022)

Bernardo MARIANO (author), article ‘*Franz Liszt in Portugal*’, for Festival de Sintra 2022

Bernardo MARIANO (artistic advisor), Festival de Sintra 2022

Nicholas MCNAIR (piano), Duo Gapp/McNair, Antena 2 Concert of Improvisation, ISEG, Lisboa, May 5, 2022

Nicholas MCNAIR (piano), Duo Gapp/McNair, Concert of Improvisation, Espaço Água Ardente, Lisboa, December 7, 2022

Nicholas MCNAIR (piano), Duo Gapp/McNair, Concert of Improvisation, Teatro Helena Sá e Costa, Porto, September 28, 2022

Jelena NOVAK, Music dramaturge for “Deca” (Children), Opera in 17 songs by Irena Popović Dragović based on the novel “Deca” by Milena Marković. Opera was commissioned by National Theatre in Belgrade and premiered on October 8, 2022. <https://www.narodnopoziorniste.rs/en/performances/children>

Ricardo PEREIRA (Opera Stage Manager) *Jeremias Fischer* (Music: Isabelle Aboulker; Text: Mohamed Rouabhi; Stage Director: Sílvia Real) Museu Nacional de Arte Antiga, September 1-3, 2022. OPERAFEST Lisbon Production

Ricardo PEREIRA (Opera Stage Manager) *Un Ballo in Maschera* (Music: G. Verdi Text: A. Somma; Music Director: Jan Wierzbka; Stage director: Sandra Faleiro) Museu Nacional de Arte Antiga, August 19-26, 2022. OPERAFEST Lisbon Production

Ricardo PEREIRA (Stage Director) *A Peregrina* (Portuguese 18th century intermezzo from anon. composer and librettist), Faculdade de Letras da Universidade de Lisboa, April, 9, 2022

João QUINTEIRO, “Superfície e interioridade da pele”, for large Ensemble, dedicated to the *Concrète [Lab] Ensemble*

João QUINTEIRO, “Canção IV - Echo Wiederholung und Metamorphose”, Flute duo for Marina Camponês and Clara Saleiro

João QUINTEIRO, “Imbolc”, for violin, cello and electric guitar

João QUINTEIRO, “Yule” - final version for wind octet

Livia SABAG, (artistic diretor, stage director), 10º Festival de Música Erudita do Espírito Santo, Vitória, Brazil, November 4 – 26, 2022)

Livia SABAG, (librettist and stage director) *O Canto do Cisne*, Theatro São Pedro, São Paulo, Brazil, August 18, 19, 20, 21, 2022)

Luís SOLDADO (composer), *Não há machado que corte*, chamber opera, (45 minutes, for soprano, mezzo-soprano, baritone, flute, cello, double bass 1, double bass 2), commission by AREPO, July 10, 2022

Luís SOLDADO (composer), *Beatriz*, chamber opera, (45 minutes, for actress, baritone, violin, french horn, piano), commission by AREPO, October 12, 2022

Andréa Luísa TEIXEIRA and Marcello LINHOS. Concert at Cidade de Goiás, April, 16, 2022 (jpg) – Coordination

Andréa Luísa TEIXEIRA (Coordination) – Diálogos Musicais - This series of concerts takes place once a month, in the City of Goiás, at the Instituto Cultural Biapó, as part of the celebrations of the 300th anniversary of the City of Goiás. There were 10 editions. (Dueto Brasil: April, 16, Juraíldes da Cruz: May, 14; Grupo de Choro Vila Boa, June, 18; Adriano Pinheiro: July, 16; David Castelo: August, 13; Marcelo Barra: September, 10; Robervaldo Linhares: October, 10; CIA ARMORIAL, November, 5; Ângelo Primon, December, 10. Granfeira de Bolso, January, 7 (jpg)

Andréa Luísa TEIXEIRA (Coordination) – Conhecendo o Brasil por sua Música Project (jpg)

Andréa Luísa TEIXEIRA (Artistic Production and Coordination), Pablo LISBOA, Yamira Núñez, Rosângela SEBBA. Project: The Piano and its perspectives. Federal University of Goiás, Mississippi State University and New University of Lisbon. 37 editions in 2022

## 2. Concerts and recitals [67]

Nuno FIDALGO (singer), Chœur en Scène, Christophe de Coudenhove : Qu’il vive (2022) and Babak Milani : Somewhere for no meaning (2022), 1st performance, Opéra de Massy, France, June 11, 2022

Guilhermina LOPES (soprano), Natália SPOSTES (piano). “Recital – palestra “Graça encontra Mário”. IEBinários – Instituto de Estudos Brasileiros – Universidade de São Paulo. Online, May 26, 2022. [https://www.youtube.com/watch?v=-2soO\\_-Tprc](https://www.youtube.com/watch?v=-2soO_-Tprc)

Guilhermina LOPES (soprano), Natália SPOSTES (piano). “Graça encontra Mário: pontos de encontro entre Mário de Andrade e Fernando Lopes-Graça”. Sprachenzentrum – Westfälische Wilhelms - Universität Münster. Online, May 16, 2022

Guilhermina LOPES (soprano), Natália SPOSTES (piano). “Mosaico Transatlântico: a música tradicional brasileira em canções de Fernando Lopes-Graça e Mário de Andrade”. Programa Sempre Viva a Língua Portuguesa. Online, March 31, 2022

Guilhermina LOPES (soprano), Leandro CAVINI (baritone) Natália SPOSTES (piano). *Encontros Musicais n. 1239 – Guilherme de Almeida e a canção brasileira*. Associação Brasileira Carlos Gomes de Artistas Líricos. Casa D'Italia. Campinas, Brazil. July 8, 2022

Bernardo MARIANO (choir singer), *Francisco António de Almeida's Mass in F Major*, Concerto Ibérico Choir, Castelo Branco Cathedral and Oeiras Main Church, April 10 & 12, 2022

Bernardo MARIANO (choir singer), *Mozart's Requiem*, Spatium Vocale Choir, Lisbon, São Vicente de Fora Church, May 31, 2022

Bernardo MARIANO (choir singer), '*A Música e as Palavras*' – *Portuguese and French Pieces*, Lisboa Cantat Chamber Choir, Lisbon, Sede da AMLC, July 3, 2022

Bernardo MARIANO (choir singer), *Fauré's Requiem*, Spatium Vocale Choir, Lisbon, São Roque Church, July 10, 2022

Bernardo MARIANO (choir singer), *Brahms' Ein deutsches Requiem*, Lisboa Cantat Symphony Choir, Lisbon, São João de Brito Church and Basílica da Estrela, November 3 & 5, 2022

Bernardo MARIANO (choir singer), '*A Música e as Palavras*' – *English and German Pieces*, Lisboa Cantat Chamber Choir, Cardaes Convent Lisbon, November 26, 2022

Bernardo MARIANO (choir singer), *Christmas Concert*, Cetóbriga Chamber Choir, Setúbal, São Paulo Church, December 10, 2022

Bernardo MARIANO (choir singer), *Handel's Messiah*, Spatium Vocale Choir, Virginia Theatre Torres Novas and Basílica da Estrela Lisbon, December 9 & 11, 2022

Bernardo MARIANO (choir singer), *Handel's Messiah* [1741 First Version], Concerto Ibérico Choir, Oeiras Main Church and Castelo Branco Cathedral, December 17 & 18, 2022

Bernardo MARIANO (choir singer), *Christmas Concert*, Lisboa Cantat Chamber Choir, Lisbon, Maria Matos Municipal Theatre, December 20, 2022

Bernardo MARIANO, Assistant to conductor Pedro Carneiro during rehearsals of Bruckner's *9th Symphony* with JOP-Jovem Orquestra Portuguesa (August 2022)

Nicholas MCNAIR (piano), Coro da Nova, *Concertos da Primavera*, Igreja da Memória, Belém, April 2, 2022

Nicholas MCNAIR (piano), Coro da Nova, *Concertos da Primavera*, Convento dos Cardais, Lisboa, April 3, 2022

Nicholas MCNAIR (piano), Coro da Nova, *Homenagem ao Maestro João Valeriano*, Auditório da Reitoria da UNL, Lisboa April 9, 2022

Nicholas MCNAIR (piano), Duo Gapp/McNair, Antena 2 Concert, ISEG, Lisboa, May 5, 2022

Nicholas MCNAIR (piano), Coro da Nova, *Concertos do Verão*, Casa do Alentejo, Lisboa, July 9, 2022

Nicholas MCNAIR (piano), Coro da Nova, *Concertos do Verão*, Nova Medical School, Lisboa, July 10, 2022

Nicholas MCNAIR (piano), Duo Gapp/McNair, Concert of Improvisation, Teatro Helena Sá e Costa, Porto, September 28, 2022



Nicholas MCNAIR (piano), Duo Gapp/McNair, Concert of Improvisation, Espaço Água Ardente, Lisboa, December 7, 2022

Nicholas MCNAIR (piano), Coro da Nova, *Concertos do Verão*, Castelo S. Jorge, Lisboa, July 13, 2022

Nicholas MCNAIR (piano), Coro da Nova, *Magnum Mysterium*, Reitoria da UNL, Lisboa, December 9, 2022

Nicholas MCNAIR (organ), Coro da Nova, *Magnum Mysterium*, Sé de Lisboa, December 10, 2022

Nicholas MCNAIR (organ), Coro da Nova, *Magnum Mysterium*, Igreja de S. António, Lisboa, December 11, 2022

Maria Teresa PROJECTO (mezzo-soprano) with ALMA ensemble and La Nave Va Ensemble, directed by António CARRILHO, “Cortes de Júpiter”, staged by Ricardo NEVES NEVES, libreto by Gil VICENTE and original music by Filipe RAPOSO, Centro Cultural de Belém, Lisbon, February 2022

Maria Teresa PROJECTO (mezzo-soprano) with Rafaela ALBUQUERQUE (soprano) and José RAIMUNDO (piano), “Tutto Mozart”, Centro das Artes do Espetáculo, Portalegre, May 2022

Maria Teresa PROJECTO (mezzo-soprano) with ALMA ensemble and La Nave Va Ensemble, directed by António CARRILHO, “Cortes de Júpiter”, staged by Ricardo NEVES NEVES, libreto by Gil VICENTE and original music by Filipe RAPOSO, Cineteatro Louletano, Loulé, October 2022

Maria Teresa PROJECTO (mezzo-soprano) with Tiago MILEU (piano) “Serenata Andaluza”, ISEG/Antena 2, Lisbon, November 2022

João QUINTEIRO. (composer, stage director, live electronic performance) “*Depurações para um Regresso*”, O’culto da Ajuda, 29th and 30th January 2022

João QUINTEIRO (composer) “*Canção I - I “Ascolta”*” performed by Astrus Duo, Museu de Arte Antiga - Concerto Antena2, 8th February

João QUINTEIRO (composer, conductor) “*Oidhche Shamhna*”, by Kodu Percussion Group, in Casa das Artes de Castelo Branco, 20th February 2022

João QUINTEIRO (conductor) “Concerto da Classe Conjunto de Música Contemporânea Ourearte [estreia absoluta da obra “Chuva Oblíqua” do compositor João Moreira]”, Ourearte - Escola de Música e Artes de Ourém, 25th March 2022

João QUINTEIRO (composer, conductor) “Concerto de estreia do Concrète [Lab] Ensemble - com estreia nacional da obra *Cae mi voz* de Luís Neto da Costa”, 15th October 2022 in Cossoul, Lisboa

João QUINTEIRO (composer) “Festival Música Viva - Ipsis Duo” *premiere of “Canção IV - Echo Wiederholunng und Metamorphose”*, 24th November 2022, O’culto da Ajuda

Luís SOLDADO (composer), *LINHAS*, for large ensemble, Teatro-Cine Torres Vedras, Torres Vedras, April 10, 2022

Luís SOLDADO (composer), *Sorriso Mágico de Sofia*, chamber music fairy tale for children, Teatro-Cine Torres Vedras, Torres Vedras, June 9, 2022

Luís SOLDADO (composer), *Sorriso Mágico de Sofia*, chamber music fairy tale for children, Castelo de Leiria, Leiria, July 17, 2022

Luís SOLDADO (composer), *Não há machado que corte*, chamber opera, Centro de Artes e Criatividade, Torres Vedras, September 30, October 1, 7, 8 and 9, 2022

Luís SOLDADO (composer), *LINHAS*, for large ensemble, Fanhões, Loures, October 2, 2022

Luís SOLDADO (composer), *LINHAS*, for large ensemble, Auditório do Ateneu Artístico Vilafranquense, Vila Franca de Xira, October 15, 2022

Luís SOLDADO (composer), *Não há machado que corte*, chamber opera, Casa de Cultura Jaime Lobo e Silva, Ericeira, October 23, 2022

Luís SOLDADO (composer), *Não há machado que corte*, chamber opera, Auditório Municipal Beatriz Costa, Mafra, October 28, 2022

Luís SOLDADO (composer), *Beatriz*, chamber opera, Casa da Música Sônia Cabral, Vitória, Brasil, November 19, 2022

Luís SOLDADO (composer), *Beatriz*, chamber opera, Teatro-Cine de Torres Vedras, Torres Vedras, November 25, 2022

Luís SOLDADO (composer), *LINHAS*, for large ensemble, Auditório Municipal Beatriz Costa, Mafra, November 26, 2021

Luís SOLDADO (composer), *O Meu algarve*, for orchestra and soprano, Grande Auditório Caixa Geral de Depósitos, Campus de Gambelas, Faro, December 6, 2022

Andréa Luísa TEIXEIRA and Tonico CARDOSO. Concert at Conde dos Arco's Palace, April, 9, 2022 (jpeg)

Andréa Luísa TEIXEIRA and Marcello LINHOS. Concert at Cidade de Goiás, April, 16, 2022 (jpg)

Andréa Luísa TEIXEIRA (piano and flute, Maria EUGÊNIA (voice), Helena VASCONCELOS and Renata CAETANO, Concert "Mulheres do Coração do Brasil", April, 18, 2022 (jpg)

Andréa Luísa TEIXEIRA. Coffee with art and well-being. Cultural presentation in honor of the workers of the Federal University of Goiás. Museum of Antropology. Goiânia, May, 26, 2022. (jpg)

Andréa Luísa TEIXEIRA (piano and flute), Maria Eugênia, Luiz CHAFFIN, Maria Lucy TEIXEIRA, Marcos JARDIM. Concert at Teatro São Joaquim, Cidade de Goiás, May, 27, 2022 (jpg)

Andréa Luísa TEIXEIRA (flute and piano), Dra. Luciana Cardoso MARINHO (speech) . "The importance of Blood donation". June, 1, 2021. Federal University of Goiás (jpg)

Andréa Luísa TEIXEIRA (piano), Alberto PACHECO (voice). Concerts for the presentation of the Recitativos de Salão CD. 3 Concerts at June, 10 at Campinas – São Paulo; July, 1 at Museu da Justiça at Rio de Janeiro, July, 30 at Centro de Pesquisa- SESC – São Paulo and August, 4: Universidade de Brasília - DF. (jpg)

Andréa Luísa TEIXEIRA (flute) Musical performance at the opening of the II Feira Literária do Vale do São Patrício. Instituto Federal Tecnológico, Ceres – Goiás, July, 4 (pdf)

Andréa Luisa TEIXEIRA, Marcello LINHOS, Nelson LATIF, Marcelo LIMA – Concert – CIA ARMORIAL, Teatro SESC – Goiânia, August 18 (jpg)

Andréa Luísa TEIXEIRA (flute), Marcelo BARRA, September, 10 at Cidade de Goiás (jpg)

Andréa Luísa TEIXEIRA (flute), Marcello LINHOS (voice), Nelson LATIF (guitar) and Marcelo LIMA (bandolim). CIA ARMORIAL - Tour in Mexico (8 concerts, master classes and conferences) Museo de la Musica Veracruzana, Xalapa: September, 18 at 17h; Theater of Antropology Museum of Xalapa at September, 18 at 12h; Master Class of Brazilian Popular Music at Universidad Veracruzana – Xalapa, September, 19; Conference about Recitativos de Salão at Universidad Veracruzana, September, 19; Concert at Museo de Antropologia de Guadalajara, September, 21; Opening concert of the Forum Global Reconecta Cultura at Conjunto Santander, Guadalajara, September, 22; Concert at Conservatório Nacional de Música – Grand Auditorium – Cidade de México, September, 23; Concert at the Embassy of Brazil in Mexico - Instituto Guimaraes Rosa. Cidade do México, September 24

Andréa Luísa TEIXEIRA (flute), Marcello LINHOS (voice), Nelson LATIF (guitar) and Marcelo LIMA (bandolim). CIA ARMORIAL – Clube do Choro – Brasília – DF, November, 4. (jpg)

Andréa Luísa TEIXEIRA, Ricardo Zúñiga (Festival Internacional de Música Belkiss Carneiro de Mendonça). Auditório Escola de Música e Artes Cênicas da Universidade Federal de Goiás. November, 9 <https://www.instagram.com/reel/Ckx3tyCOABb/?igshid=MDM4ZDc5MmU=>

Andréa Luísa TEIXEIRA (piano and coordination) – Concert Conhecendo o Brasil por sua Música. Palácio Conde dos Arcos, Cidade de Goiás. December, 12.; (jpg)

Tânia VALENTE, Jan van Nespén, conference-recital “Salvini et la rose-croix”, music by G.R. Salvini, E. Satie, C. Debussy and R. Wagner, Maison du Portugal, Paris, October 8th 2022

Tânia VALENTE (member of the choir), Gulbenkian Choir and Orchestra, Lorenzo Viotti (dir.), Adriana González (soprano), Marina Viotti (Meio-Soprano), Joshua Guerrero (tenor), Mika Kares (bass), *Giuseppe Verdi: Requiem*, Lisbon, Fundação Calouste Gulbenkian, 26th and 27th May, 2022

Tânia VALENTE (member of the choir), Gulbenkian Choir and Orchestra, Stanislav Kochanovsky (dir.), Sónia Grané (soprano), André Baleiro (baryton), *Johannes Brahms: Ein deutsches Requiem*, Lisbon, Fundação Calouste Gulbenkian, 3<sup>rd</sup> and 4<sup>th</sup> November, 2022

### 3. Multimedia (including CDs) [6]

Gabriel S. S. LIMA REZENDE (producer, bassist), Estúdio Pulso, *Trios*, CD (AA, 2022), AA00500  
Nicholas MCNAIR (piano/composer with Samuel GAPP) *Mirages* CD (Habitable Records, 2022)  
<https://www.habitablerecords.com/>

Nicholas MCNAIR (composer, piano), Solistas da OML, dir. Cesário COSTA, *Amor de Perdição*, DVD (Cinemateca, 2022)

Bernardo MARIANO (artistic director), ‘*Hommage to Olga Prats*’ Concert - issue on digital platform RTP Palco (July 2022)

Bernardo MARIANO (choir singer), Jan Wierzbka (cond.), mpmp Choir, ‘*João Domingos Bomtempo – Mattutino de’ Morti*’ 1st. ever CD release (mpmp/Festival de Sintra/9MCD61), (October 2022)

Maria Teresa PROJECTO (mezzo-soprano) with Tiago MILEU (piano) “Serenata Andaluza”, ISEG/Antena 2, Lisbon, November 202: [https://www.rtp.pt/antena2/concertos-antena2/maria-teresa-projecto-e-tiago-mileu-23-novembro-19h00\\_5065](https://www.rtp.pt/antena2/concertos-antena2/maria-teresa-projecto-e-tiago-mileu-23-novembro-19h00_5065)

João QUINTEIRO, “Canção I - I Ascolta”, published in the CD “Ascolta”, by Astrus Duo

#### 4. Courses and masterclasses [5]

Ana PAIXÃO, *Mobilité internationale training*, University Paris 8, September 30<sup>th</sup> - October 7<sup>th</sup> 2022 (10h)

Ana PAIXÃO, seminar *Littérature et autres arts : approches sémiotiques en langue portugaise*, University Paris Nanterre, January 24<sup>th</sup> until March 21<sup>st</sup> 2022 (30h)

Rui Magno PINTO & Al Guerreiro SOARES, “Orientações para o ensino de instrumentos de sopro e percussão a pessoas cegas e com baixa visão”, *Ação de formação*, Associação Bengala Mágica/Pró-Inclusão, Conservatório de Música de Loulé, Francisco Rosado, 24.6.2022

João QUINTEIRO, “Seminário de Composição”, 8th October - online; 26th and 27th November - presencial - Sede da Banda Filarmónica do Funchal, Madeira

Tânia VALENTE, *A música em Theresienstadt*, (teacher training course), Oeiras, Escola Secundária Sebastião e Silva – Liceu de Oeiras, December 5th 2022

**Research Group:** Education and Human Development

**Coordinator:** Ana Isabel Pereira

**Co-coordinator:** Paulo Ferreira Rodrigues

### **Objectives**

The diversity of scientific and artistic backgrounds and research areas – ranging from music and dance performance, music education, music therapy, and artistic creation to community music – contributed to the variety of outputs presented in this report. As in previous years, the group sought to continue developing work under the four keywords that define its philosophy: Research, Training, Artistic Creation, and Intervention in the Community.

Regarding the group's activities, the main objectives achieved in 2022 are in line with its general objectives and included: (i) to reflect on the processes of teaching, cognition, and musical enjoyment from birth and including lifelong learning; (ii) to investigate processes of communication and musical development, including the use of technologies; (iii) to develop training in the areas of Psychology of Music, Music Pedagogy, Music Performance, and Music's therapeutic effects; (iv) to develop and disseminate research in the areas mentioned; (v) to develop methodologies and projects of community artistic intervention, adapted to specific groups, with or without special educational needs, in different socio-economic, educational and social backgrounds; (vi) to foster the implementation of Edwin Gordon's music learning theory; and (vii) to promote the study of artistic creation since early childhood.

The group's outputs over the course of the year were mainly accomplished through participation in relevant national and international conferences, publication of articles in national and international peer-reviewed journals, editing of journal issues, books, and chapters in international books, organization of seminars, colloquia, training, and other meetings, professional artistic activities, and outreach activities.

Even though pandemic rules have been eased during 2022, several researchers opted to present their works online at conferences and organize colloquia, symposia, workshops, and seminars in online and hybrid formats. The group has become more aware of these formats' environmental and economic advantages, which are relevant to diminish the carbon footprint associated with research. Also, due to the pandemic regression, the group's artistic activity has increased compared to last year, with the indicator "Concerts and Recitals" having the highest number of entries in this report. The group continued joining the initiative created by Rita Torres from the Contemporary Music Research Group, entitled *Simpósio Permanente do CESEM* (see edition #14). The coordination team continues to see this initiative as a complementary way to bring together the group's geographically distant members and gather around different research topics.

### **Main achievements**

Throughout the year 2022, the following achievements are highlighted:

- the publication of several articles in relevant national and international journals in our research fields.
- several prestigious invitations to speak at conferences and similar events.
- the successful funding submission concerning the Project "Women's health, wellbeing in pregnancy and perinatal bonding: contributions of maternal singing – SingingWomb" within the FCT's Exploratory Projects Call.
- the professional artistic activity, including artistic production (being a composer, arranger, director, or musical creator), concerts and recitals, CDs (being a performer or producer), and pedagogical activity of the group, is noteworthy.
- The work done through cooperation with Companhia de Música Teatral, an associated partner of CESEM, has allowed the internationalization of the work of some researchers within the ERASMUS+ project "SenseSquared. Becoming through the senses: towards artistic ways of being in the world" involving partners from Belgium, Denmark, and The Netherlands, as well as the project "Ur-GENTE - Centro de Artes Cénicas Transdisciplinar de Bissau".
- Due to working conditions created by the existence of LAMCI - LEC (Laboratório de Comunicação e Música na Infância – Laboratório de Artes Cénicas), located at Colégio Almada Negreiros, Campolide

Campus, the third edition of the post-graduate course “Music in Infancy: Intervention and Research” is on-going and started in October 2022. This curricular offer is led by the Musical Sciences Department and Centro Luís Krus at FCSH and continues to initiate new students in research activities in the field of music development, as well in the acquisition of knowledge about the application of Edwin Gordon’s Music Learning Theory.

### Overview of the outputs

(i)

In terms of scientific and academic publications, a total of 34 outputs are counted, including 4 articles in international journals with peer-reviewing, 3 articles in national journals with peer-reviewing, 3 editing of journal issues or thematic dossiers, 3 national books as author, 3 chapters in international books, 1 article in international conference proceedings, 1 abstract in programs of international conferences by invitation, 2 abstracts in programs of international conferences with peer reviewing, 2 abstracts in programs of national conferences with peer reviewing, 5 articles in journals and chapters in books submitted and accepted for publication or are already in press, and 7 other publications;

(ii)

Regarding the group's participation in conferences and talks, it should be noted that 31 prestigious invitations were made (17 for international talks and 14 for national talks), 27 papers were presented in conferences with peer-reviewing (14 internationally and 3 nationally), and 12 talks in other events were given (e.g., lectures given by doctoral students to undergraduate and master’s students at NOVA FCSH, Universidade de Aveiro, and Universidade Federal do Pará no Brasil), totaling **70 participations**.

(iii)

The group has organized 11 conferences/colloquia/symposia, standing out for its longevity the XII International Colloquium on Arts for Childhood and Social and Human Development, this year associated with the I Erasmus+ SenseSquared Conference (with approximately 200 participants from Portugal, Brazil, Norway, Denmark, The Netherlands, Guiné-Bissau, Angola), and 19 workshops and seminars. The group members have also participated in 12 peer-reviewing and consultancy activities.

(iv)

Concerning advanced training, the group members participated in 15 academic evaluation committees, and 19 academic supervisions were conducted (5 master’s theses and 14 Internship Professional Reports), as well as 13 other research supervisions; a group member completed one doctoral thesis; 13 short-term specialized seminars were conducted, and group members pursued 9 self-training and life learning courses.

(v)

Of the 4 projects submitted for funding, 3 were eligible and are in progress (1 ERASMUS+, 1 supported by Camões Institute and Calouste Gulbenkian Foundation, and 1 FCT exploratory project); 4 grants are awarded to doctoral students in Musicology (specialization of Music Education and Psychology of Music) as well as 1 Research Initiation Scholarship.

(vi)

12 outreach activities have been conducted, including Música de Colo (at LAMCI-LEC), which has consolidated financial sustainability as a community service.

(vii)

The professional artistic activity of the group was higher than in 2021, which might be due to the easing of the pandemic rules in 2022. It includes 120 activities, including 9 new compositions (audio-walks; piano; musical-theatrical pieces for early childhood), 78 concerts and recitals, 21 multimedia outputs (including CDs and 3 electronic instruments), and 12 courses and masterclasses (ranging from instrumental workshops – singing, percussion, double bass -, to training for people who work with babies and young children).

## A. Publications

### 1. Articles in international journals with peer reviewing (4)

Arley ANDRIOLO, Darrin James HODGETTS, Christopher SONN, Cecília Maria VALENTIM, Marcelo Silveira PETRAGLIA, “Music Workshops as Social Aesthetic Contributions to Cultivating Community Sensibilities”, *International perspectives in Psychology: Research, Practice, Consultation*, 11(4) (2022), p.1-11, DOI: 10.1027/2157-3891/a000046

Gonçalo PESCADÁ, “The Influence of the Converter System on the Contemporary Accordion Performance”, *Problems of Interaction between Art, Pedagogy and Theory and Practice*, 61 (2022), pp. 7-21, DOI: 10.34064/khnum1-6101

Gonçalo, PESCADÁ, “Interpretation versus Performance in the work De Profundis by Sofia Gubaidulina”, *Bulletin of the Transylvania University of Braşov, Series VIII: Performing Arts*, Vol. 14(63), No. 2 (2021), pp. 97 – 108, DOI: 10.31926/but.pa.2021.14.63.2.10

Maria Eduarda Salgado CARVALHO, João Manuel Rosado de Miranda JUSTO, Carolina SÁ, Maya GRATIER, Helena Ferreira RODRIGUES, “Melodic contours of maternal humming to preterm infants in kangaroo care and infants’ overlapping vocalizations: A microanalytical study”, *Psychology of Music*, 50/6 (2022), pp. 1910 – 1924, DOI: 10.1177/030573 56211073476

### 2. Articles in national journals with peer reviewing (3)

Inês LINDEZA, Ana Isabel PEREIRA, Ana GAMA, Abel AREZ, “Musical Project “I am happy at AFID”: Listening to the voice of people with disabilities”, *From Research to Practice: Studies of Educational Nature*, 7/2 (2022), pp. 192-213, <https://doi.org/10.25757/invep.v12i2.332>

João Pedro Lopes REIGADO, “Na ausência da fala, um rasgo de voz que cantando, comunica”, *Revista Portuguesa de Educação Musical*, n.148, pp.55-63, ISSN 1646-6306

João REIGADO, “aMUSE – entre margens de expressão corre um rio inexplorado. Projeto de sensibilização à música para crianças com multideficiência”, *Educação Inclusiva – Revista da Pró-Inclusão*, Vol.12, n.º 2, pp. 10-14, [https://proandee.weebly.com/revista\\_v12n2\\_dez2021.html](https://proandee.weebly.com/revista_v12n2_dez2021.html), ISSN 1647-6735

### 3. Editing of journal issues or thematic dossiers (3)

Carlos ANTUNES, Section Editor since 2014 at Arte da Cena (Art on Stage), Journal of Federal University of Goiás, Brasil

Eduardo LOPES, Co-Editor of the Musicological Journal *Musica Hodie*, Universidade Federal de Goiás, Brazil, ISSN 1676-3939

Eduardo LOPES, Editor of *Revista Portuguesa de Educação Musical*, Associação Portuguesa de Educação Musical, ISSN 1646-6306

### 5. National books (as author/as editor) (3)

Celina ARROZ, “O olhar de Aquilino Ribeiro para as artes na imprensa periódica”, (Moimenta da Beira, Aquilino Ribeiro Foundation, 2022), 199 pp. ISBN 978-989-88-8184-2

Companhia de Música Teatral, “Rotas de Mil Pássaros” (Lisboa, Companhia de Música Teatral, 2022), 102 pp. ISBN 978-989-53550-0-6

Pedro GONÇALVES, “As Músicas do Meu Rajão - 20 peças de dificuldade progressiva para Rajão”, Associação Musical e Cultural Xarabanda, 2022

### **6. Chapters in international books (3)**

Ana Isabel PEREIRA, “O papel da melodia e das palavras na prática vocal coletiva”, in *Canto coletivo em expansão: Estratégias e possibilidades*, org. Vivianne Aparecida Lopes (Curitiba, Editora CRV, 2022), pp. 81-96, ISBN 978-65-251-3463-5

Cláudia CASQUILHO, Pedro GONÇALVES, Caio MOURÃO, Paula NUNES, Daniel PAIVA, “The territories of music in public space: Scenes from Warsaw and Lisbon”, in *Territories, Environments, Politics: Explorations in Territoriology*, ed. Andrea Mubi Brighenti and Matias Kärrholm (Routledge, 2022), pp.173-187, ISBN 9781032051666

Eduarda CARVALHO, O canto materno na origem da musicalidade comunicativa e da ludicidade humana, in *Ludicidade, Saúde e Neurociências – visão contemporânea do brincar a partir de histórias de vida, Volume 2*, org. Gimenes, B. Perrone, R. (São Paulo, Wake Editora, 2022), pp. 65-80, ISBN 978-65-86095-90-6

### **10. Articles in international conference proceedings (1)**

Mariana MIGUEL, Paulo Maria RODRIGUES, Helena RODRIGUES, “CMT’s artistic-educative constellations and its music-making practice” in *NCMM 2022, Vol 2: Composing Music Today International Conference Proceedings*, Lisboa, 2022. May, 5-7, ed. Filipa Magalhães, Isabel Pires and Riccardo Wanke, pp. 75-89, ISSN 2795-4803

### **12. Abstracts in programs of international conferences (papers by invitation) (1)**

Paulo Maria RODRIGUES, Helena RODRIGUES, “DMSE#20: A children’s guided journey through CMT’s artistic educative constellations”, in *Music for and by children, n° 2* (Aveiro, Universidade de Aveiro, Portugal, 2022), ed. Sara Carvalho, Clarissa Foletto and Dora de Queiroz, ISSN 2795-5990

### **14. Abstracts in programs of international conferences with peer reviewing (2)**

Ana Raquel COELHO, Ana Isabel PEREIRA, Olívia LUCAS, Tiago CORDEIRO, “Engaging children from 3- to 15-years-old in musical creation at Conservatório de Música de Sintra”, in *2<sup>nd</sup> International Conference Music for and by children: Perspectives from children, composers, performers and educators (Musichildren’22): Book of abstracts* (Universidade de Aveiro, Portugal, 2022), pp. 12-13

Maria João VASCONCELOS, Helena CASPURRO, Nilza COSTA, “Problem-based Learning: Composing in the classroom as a challenge for learning music”, in *2<sup>nd</sup> International Conference Music for and by children: Perspectives from children, composers, performers and educators (Musichildren’22): Book of abstracts* (Universidade de Aveiro, Portugal, 2022), p. 47-49

### **15. Abstracts in programs of national conferences with peer reviewing (2)**

Braulio VIDILE, Augusto ALVAREZ, Howard Rojas DIVANTOQUE, Inês MARTINS, Inês PAGANO, Lucie BOISSILIER, Mariana ROSA, Pedro João SANTOS, Rebeca SOUZA, Sara MAIA, Ana Isabel PEREIRA, “Análise do comportamento rítmico-locomotor de crianças com 4 e 5 anos em situação de dança utilizando música gravada com diferentes andamentos”, in *XI Encontro de Investigação em Música (ENIM 2022): Resumos* (Universidade de Aveiro, Portugal, 2022), p. 25

Mariana VENCES, João ROBALO, Filipe LOUREIRO, “Portuguese adaptation of the extra-short form of the Big Five Inventory (BFI-2-XS): Evidence for construct validity, reliability, and association with



external criteria”, *XI Simpósio Nacional de Investigação em Psicologia, Livro de Resumos*, (Vila Real, Portugal, Universidade de Trás-os-Montes, 2022), p. 45,  
[http://appsicologia.org/Files\\_xSnip/LivroResumos\\_XISNIP\\_2022.pdf](http://appsicologia.org/Files_xSnip/LivroResumos_XISNIP_2022.pdf)

### 17. Other publications (including reviews) (7)

Nancy Lee HARPER, “14 Beneficios espirituales del ayuno”, “Espiritualidade”, *BahaiTeachings*, <https://bahaiteachings.org/es/14-beneficios-espirituales-del-ayuno/>, 5 March 2022

Nancy Lee HARPER, “Celebrando Grandes Pianistas/Celebrating Great Pianists”, “Festivais de Outono – Breve resenha histórica/Festivais de Outono – Brief Historical Overview” in *Festivais de Outono 2022*, Coordenação *Coordination* Pedro Rodrigues, 1ª edição – Novembro 2022 *1st edition - November 2022*, Universidade de Aveiro, Portugal, ISBN 978-972-789-810-7, DOI <https://doi.org/10.48528/48kf-p342>, Depósito legal *Legal deposit* 506509/22, pp. 54-55

Nancy Lee HARPER, “Malcolm Dedman: Piano Music, Volume One”, Programme Booklet to CD, in *Malcolm Dedman, Piano Works, Vol. 1*, Reformation, Sonata no. 2, Four Kinds of Love, Sonata no. 3. *Toccata Classics*, TOCC 0649, pp. 2-3

Nancy Lee HARPER, “Obituary: Joseph Murray Banowetz (5 December 1934 – 3 July 2022)”, *Piano Journal*, Issue 127 (August 2022), ISSN 0267 7253, p. 28

Nancy Lee HARPER, “Vertical Reading, The *Soft Mozart™* Way”, *Piano Professional*, May 2022, Issue 58, pp. 28-33

Nancy Lee HARPER, English Translation of Preface in *Portuguese Composers: Fados para piano*, selected by Bruno Belthoise and João Pedro Mendes dos Santos. AvA Musical Editions, Ref. AvA: ava222660 ISMN: 979-0-55053-562-6, p. II

Nancy Lee HARPER, Review of *Portuguese Composers: Fados para piano* in *Piano Journal*, Issue 127 (August 2022), ISSN 0267 7253, p. 34

### 21. Articles in journals and chapters in books submitted and accepted for publication (including books in press) (5)

Celina ARROZ, “O impacto da aprendizagem da música nas crianças e adolescentes no desenvolvimento social, emocional e cognitivo”, *Revista Portuguesa de Musicologia* (in press)

Filipa Martins Baptista LÃ, Helena RODRIGUES, Jorge GRAÇA, “Análisis de ejemplos de proyectos de innovación educativa basados en la observación, la participación y la creatividad.”, in *Metodologías Innovadoras y Participativas en la Escuela Infantil* (Editorial UNED, in press)

Filipa Martins Baptista LÃ, Helena RODRIGUES, Jorge GRAÇA, “Análisis de ejemplos de proyectos de innovación educativa basados en la observación, la participación y la creatividad.”, in *Metodologías Innovadoras y Participativas en la Escuela Infantil* (Editorial UNED, in press)

Gonçalo PESCADADA, “*From Dusk to Light – an approach to the music of Edison Denisov*”, Research Aspects in Arts and Social Studies (in press)

Jorge GRAÇA, Paulo M. RODRIGUES, Helena RODRIGUES, Mariana MIGUEL, Mariana VENCES, Luís PAIXÃO, Maria da SILVA, Miguel FERRAZ, Élio MOREIRA, “Syncretic Musical Experiments #19: developing a live performance during a pandemic”, in *NCMM 21: Nova Contemporary Music Meeting proceedings* (in press)

## B. Conference papers and talks

### 1. International talks as invited speaker (17)

Ambra PALAZZI, Eduarda CARVALHO, Natália DAMIANI, “Vocal interactions in preterm mother-infant dyads and NICU music therapy in Portugal and Brazil”, Symposia, *The 12th European Music Therapy Conference ‘music therapy in progress: please disturb!’*, Edinburgh, United Kingdom (online), June 8 - 12, 2022

Ana MARQUES, “Desafios Curriculares: A importância da Dança no 1o Ciclo de escolaridade” no IV Encontro de Formação inicial de Professores do 1o e 2o CEB, Escola Superior de Educação de Lisboa, December 6, 2022

Cecília VALENTIM, “Quem me navega é o mar”, *Biosynthesis Winter E-Meeting: Anxiety: what overflows and goes viral*, Instituto Brasileiro de Biossíntese, São Paulo, Brasil, August 20-21, 2022

Cecília VALENTIM, “Singing as a therapeutic resource in Biosynthesis: Sensibility, expression and belonging in an aesthetic experience”, *3rd Latin American Congress of Body Psychology*, Comunidade Libertas, Recife, Brazil, June 3 - 5, 2022

Eduarda CARVALHO, “Maternal singing vs. maternal speech directed to preterm infant during the kangaroo care in NICU: effects on infants’ physiological self-regulation and infants’ vocal responsiveness”, Symposia “Vocal interaction in preterm dyads in NICU: intervention and research studies in Brazil and Portugal”, *Latin American Congress of Music Therapy* (online) October 20 - 22, 2022

Eduarda CARVALHO, “Music Therapy in Premature Dyads at the NICU: Intervention in Portugal”, *VII International Transdisciplinary Congress of Children and of Adolescents*, Institut Langage, São Paulo, Brazil (online) August 3 - 6, 2022

Eduarda CARVALHO, Natália DAMIANI, “The maternal voice directed to preterm infant: the birth of neonatal communicative musicality”, symposia, *VII International Transdisciplinary Congress of Children and of Adolescents*, Institut Langage, São Paulo, Brazil (online) August 3 - 6, 2022

Eduardo LOPES, “Research in Music in the 21st Century: Challenges and opportunities”, *Muzikhochschule of the University of Münster*, Germany, November 21, 2022

Eduardo LOPES, Keynote “From Rosen to the 21<sup>st</sup> century: some thoughts on criticism, research, and music performance”, *International Conference Charles Rosen: 2917-2012*, Fundação Eng. António de Almeida, Porto, Portugal, October 20-22, 2022

Helena CASPURRO, Joaquim BRANCO, Nicholas MCNAIR, Helena MARINHO, “Improvisação: Do ensino às práticas experimentais”, *1as Jornadas de Música e interpretação em tempo real*, ESMAE, CESEM e XPerimus, Teatro Helena Sá e Costa, Portugal, September 28, 2022

Helena RODRIGUES, “Ensino Especializado de Música: que itinerários de formação”, *2.º Congresso do Ensino Artístico Especializado*, Fundação Calouste Gulbenkian, Lisbon, February 11 - 12, 2022

Helena RODRIGUES, Inês Rodrigues da SILVA, Maria Jorge LEAL, “Nascer e Crescer com a Companhia de Música Teatral”, Conservatório Brasileiro de Música – Centro de Música, Rio de Janeiro, Brazil, November 9, 2022

Helena RODRIGUES, Maria Jorge LEAL, “Nascer e Crescer com a Companhia de Música Teatral”, *Seminário Internacional de Educação Musical Infantil: A Arte para a Infância na Perspectiva da*

*Companhia de Música Teatral de Portugal*, Escola de Música da Universidade Federal de Minas Gerais, Belo Horizonte, Brazil, November 3, 2022

Jorge GRAÇA, Helena RODRIGUES, “Arte participativa para todas as infâncias — as instalações artísticas da Companhia de Música Teatral”, *Seminário Internacional de Educação Musical Infantil: A Arte para a Infância na Perspectiva da Companhia de Música Teatral de Portugal*, Escola de Música da Universidade Federal de Minas Gerais, Belo Horizonte, Brazil, November 4, 2022

José MENEZES, Eduardo LOPES, “COOKIN’: o jazz gravado ao ‘vivo’ e à ‘mesa’” (co-autor José Menezes), *The Ubiquitous Music Symposium*, Universidade Estadual do Paraná – Brazil, June 23, 2022  
Mário MARQUES, “O Mestrado em Ensino de Música da Universidade de Évora”, *2º Congresso do Ensino Artístico Especializado*, Fundação Calouste Gulbenkian, Lisbon, Portugal, 2022

Paulo Maria RODRIGUES, Helena RODRIGUES, “DMSE#20: A children’s guided journey through CMT’s artistic educative constellations”, *musichildren’22*, Universidade de Aveiro, Aveiro, Portugal, September 28 - 30, 2022

## 2. National talks as invited speaker (14)

Ana Isabel PEREIRA, “The relationship between Melody and words in songs: What do the children sing and say?”, *III Colloquium Art for Infancy*, Teatro Ribeiragrandense, São Miguel (Azores), Portugal, March 12, 2022

Cristina FARIA, *A Música como instrumento de inclusão em Idade Escolar*, in “Música e Deficiência – um diálogo em construção”, promoted by Associação de Paralisia Cerebral de Coimbra, Conservatório de Música de Coimbra, Portugal, July 15, 2022

Eduarda CARVALHO, “Music therapy in family-centered neonatal care and the development of preterm newborns: a longitudinal study”, *CESEM Permanent Research Symposium* (online), March 17, 2022

Eduardo LOPES, “A Improvisação na Interpretação Musical”, 1ª Jornadas de Música e Interpretação”, Escola Superior de Música e Artes do Espetáculo – IPP, September 29, 2022

Eduardo LOPES, “A Interpretação no Ensino Especializado de Música e o Ensino do não-Especializável”, 2º Congresso do Ensino Especializado em Música, Fundação Calouste Gulbenkian, February 12, 2022

Gonçalo PESCADA, “To be an Accordionist or a teacher?”, *Simpósio InMusic* (online), August 13, 2022

Gonçalo PESCADA, Seminário de Práticas Interpretativas, “*From Dusk to Light – an approach to the music of Edison Denisov*”, Universidade de Évora, Évora, Portugal December 20, 2022

Gonçalo PESCADA, Seminário de Práticas Interpretativas, “*Interpretation versus Performance in the work De Profundis by Sofia Gubaidulina*”, Universidade de Évora, November 8, 2022

João NOGUEIRA, “Competências e qualidades pessoais na supervisão de professores de educação musical”, *II Seminário de Didática Específica para o Ensino Vocacional de Música*, Departamento de Música, Universidade de Évora, Évora, Portugal, December 5, 2022

João REIGADO, “Avaliação das capacidades musicais na 1ª Infância”, *Pós-Graduação em Neurociências da Música (1.º edição)*. Universidade Católica Portuguesa, Lisbon, Portugal, February 11, 2022

Luísa TENDER, “Emoções musicais: Um desafio no ensino-aprendizagem do piano”, *V Festival de Piano de Alcochete*, Alcochete, Portugal, June 2 - 5, 2022

Marija Mihajlovic PEREIRA, “As estratégias de autorregulação no ensino/aprendizagem de instrumento musical”, *Fórum 23*, Portuguese Association of Music Education, Lisbon, Portugal, May 23, 2022

Marija Mihajlovic PEREIRA, “As estratégias de autorregulação no ensino/aprendizagem de instrumento musical”, XIII Arts Education Congress, Madeira, Portugal, September 7, 2022

Nuno ARRAIS, (invited speaker), “Questões de desenvolvimento humano e intersubjetividade nas aulas de instrumento”, *EnIMUs 2022 Encontros Internacionais de Música - Conservatório de Música de Felgueiras*, Felgueiras, Portugal, December 22, 2022

### 3. Papers in international conferences with peer reviewing (14)

Ana Raquel COELHO, Ana Isabel PEREIRA, Olívia LUCAS, Tiago CORDEIRO, “Engaging children from 3- to 15-years-old in musical creation at Conservatório de Música de Sintra”, *2<sup>nd</sup> International Conference Music for and by children: Perspectives from children, composers, performers and educators (Musichildren’22)*, Universidade de Aveiro, Aveiro, Portugal, 2022

Gonçalo MOREIRA, “Emotions and beliefs in music creation: An interpretative phenomenological analysis of four Portuguese jazz musicians”, *Psychology & Music: Interdisciplinary Encounters - Belgrade 2022*, University of Arts in Belgrade, Belgrade, Serbia, in-person and online, October 26-29, 2022

Gonçalo MOREIRA, “Exploring music creation through Focusing: An interpretative phenomenological analysis”, *The Northern Ireland British Psychological Society 2022 Annual Conference “Cultivating Creativity and Connection in an Evolving World”*, The British Psychological Society - Northern Ireland Branch, Queen’s University, Belfast, Northern Ireland, online, October 11-12, 2022

Gonçalo MOREIRA, “Expressing our felt interconnectedness: Comparing the experiences of Focusing and music creation”, *The Society for Humanistic Psychology’s 15th Annual Conference “Toward a Post-human(e)istic Psychology: Deconstructing, Preparing, and Engaging”*, APA Division 32: Society for Humanistic Psychology, online, March 25-27, 2022

Gonçalo MOREIRA, “The experience of creating music through Focusing: Facilitating a virtual safe space across borders”, *Australasian Jazz and Improvisation Research Network 2022 Conference “Space is the Place: Real and Virtual”*, Griffith University, Queensland, Australia, in-person and online, May 6-8, 2022

João NOGUEIRA, “Confiança em si e nos outros e envolvimento na escola”, *IV Congreso Internacional “Engagement de los Alumnos en la Escuela: Perspectivas sociales y psicológicas”*, Facultad de Educación de Cuenca, Universidad de Castilla-La Mancha, July 19, 2022

João Pedro REIGADO, “A voz cantada: um meio para a construção do ser relacional em crianças com perturbações da comunicação”, *CONLUBRA – Congresso Luso-Brasileiro de Educação Inclusiva*. Universidade do Minho, July 13-15, 2022

Jorge GRAÇA, “Why Music in Prisons? – considerations on Community Music projects in Portuguese prisons”, *Eurocrim2022 Malaga Conference*, European Society of Criminology, Malaga, Spain, September 22, 2022

Jorge GRAÇA, Helena RODRIGUES, “Community Music in Portugal: working up to a holistic view”, *35<sup>th</sup> ISME World Conference*, International Society for Music Education (online), July 17, 2022

Jorge GRAÇA, Paulo Maria RODRIGUES, Helena RODRIGUES, “Here and now: “translating” a live artistic experience for children into Zoom”, *musichildren '22*, Universidade de Aveiro, Aveiro, Portugal, September 29, 2022

Maria João VASCONCELOS, Helena CASPURRO, Nilza COSTA, “Music Education in Secondary School: didactic contributions to quality education”, Encontro Ciência '22. Centro de Congressos de Lisboa, Lisbon, Portugal, May 16-18, 2022

Mário MARQUES, “Christopher Bochmann's Essay XIII for alto saxophone solo: proposed fingerings for Timbre Shifts and multiphonics”, 12th International Conference “The Science of Music – Excellence in Performance”, Brasov, November 19-21, 2022

Raul RINCON, “A acústica da fala na interação mãe-bebê numa unidade de cuidado intensivo”. XII Congresso Iberoamericano de Acústica, August 28-31, 2022

Raul RINCON, “Interação vocal em díades pré-termo na UTI neonatal - estudos de intervenção e investigação no Brasil e em Portugal”, VIII Congresso Latinoamericano de Musicoterapia, October 20-22, 2022

#### **4. Papers in national conferences with peer reviewing (3)**

Gonçalo MOREIRA, “Comparação entre as experiências de Focalização e criação musical: Uma análise fenomenológica interpretativa”, *ENIM 2022 - XI Encontro de Investigação em Música*, Departamento de Comunicação e Arte da Universidade de Aveiro, Aveiro, Portugal, November 10-12, 2022

João REIGADO, “No princípio era a voz: a prática musical como âncora da relação educativa com crianças com multideficiência”, *II Seminário Dar Asas ao Saber*. Escola Superior de Educação do Instituto Politécnico de Setúbal, Setúbal, Portugal. March 25-26, 2022

Mariana VENCES, João ROBALO, Filipe LOUREIRO, “Portuguese adaptation of the extra-short form of the Big Five Inventory (BFI-2-XS): Evidence for construct validity, reliability, and association with external criteria” (Poster), in XI Simpósio Nacional de Investigação em Psicologia, Universidade de Trás-os-Montes e Alto Douro, Vila Real, Portugal, June 20-22, 2022

#### **5. Other talks not included in conferences and colloquia (12)**

Cristiane NOGUEIRA, “Cantar o ser: canções da infância para embalar gente grande”, workshop in “Cuidar de quem cuida e educa – rodas de conversas sobre a educação infantil e suas implicações profissionais”, IFESP- Brazil, November 08, 2022 (online)

Cristiane NOGUEIRA, “Perspectivas cognitivas nas práticas docentes em música”, in the course “Didática aplicada à educação musical”, talk to students of the Degree in Music Faculty of Music at UFPA – Universidade Federal do Pará, Belém do Pará, Brazil, July 21, 2022 (online)

Eduarda CARVALHO, “Music therapy in family-centered neonatal care and the development of preterm newborns: a longitudinal study”, Project presentation to Neonatology team at Maternidade Doutor Alfredo da Costa, University Hospital Center of Central Lisbon, (CHULC), Lisbon, Portugal, January 7, 2022

Eduarda CARVALHO, “A musicoterapia nos cuidados neonatais centrados na família e no recém-nascido pré-termo: Estudo longitudinal da UICN até aos 6 meses de idade corrigida”, *Simpósio Permanente de Investigação do CESEM #14*, online event, May 27, 2021

Eduarda CARVALHO, “Music therapy in family-centered neonatal care and the development of preterm newborns: a longitudinal study”, Project presentation to Neonatology team at Santa Maria Hospital, University Hospital Center of Lisbon North (CHULN), Lisbon, Portugal, April 5, 2022

Helena RODRIGUES, *Seminário Permanente de Investigação do CESEM*, Moderator for Eduarda Carvalho presentation, March 17, 2022

Marija Mihajlovic PEREIRA, “As estratégias de autorregulação no ensino/aprendizagem de instrumento musical”, students of the Master’s degree in Music Teaching in Basic Education, Faculty of Social and Human Sciences, Lisbon, Portugal, March 29, 2022

Marija Mihajlovic PEREIRA, “As estratégias de autorregulação no ensino/aprendizagem de instrumento musical”, 1.º Encontro de Cordas Friccionadas, for students and teachers of Conservatory of Arts, Loures, Portugal, April 1, 2022

Marija Mihajlovic PEREIRA, “As estratégias de autorregulação no ensino/aprendizagem de instrumento musical”, in the course Music Pedagogy, students of the Master’s degree in Music Teaching, Department of Communication and Art, University of Aveiro, Portugal, May 13, 2022

Marija Mihajlovic PEREIRA, “As estratégias de autorregulação no ensino/aprendizagem de instrumento musical”, students of the Master’s degree in Music Performance, University of the State of Minas Gerais, Belo Horizonte, Brasil, May 30, 2022

Marija Mihajlovic PEREIRA, “As possibilidades metodológicas e analíticas na investigação em ensino e psicologia da música”, in the course Pedagogy and Psychology of Music, students of the Master’s degree in Musical Sciences, Faculty of Social and Human Sciences, Lisbon, Portugal, December 16, 2022

Marija Mihajlovic PEREIRA, “Violin and viola Masterclass focused on Self-regulate learning strategies”, 1.º Encontro de Cordas Friccionadas, for students and teachers of Conservatory of Arts, Loures, Portugal, April 1, 2022

## **C. Organization of scientific events**

### **1. Conferences, colloquia and symposia (11)**

Ana MARQUES (member of the Scientific Committee), VI Encontro de Investigação e Práticas em Educação (EIKE 2022), Escola Superior de Educação de Lisboa, Lisbon, Portugal, May 6 - 7, 2022

Carlos DAMAS, Monika STREITOVA, Gonçalo PESCADADA (members of the organizing committee and scientific commission), “*II Specific Didactics Seminar for the Vocational Music Teaching*”, Auditório Christopher Bochmann, Universidade de Évora, Évora, Portugal, December 5, 2022

Cecília VALENTIM, Arley ANDRIOLO (members of the organizing committee), *V Colóquio de Estética Social: Arte, alteridade e transformação social*. Grupo de Estética Social, Universidade de São Paulo, São Paulo, Brazil, December, 3, 2022

Cristina FARIA (Coord.), Filipe Themudo BARATA, Avelino CORREIA, Natália PIRES, Maria do Rosário PESTANA, Rui MARQUES, Manuel ROCHA, Rui Paulo SIMÕES (members of the organizing committee), “*Ácorda – V Encontro de Cordofones Tradicionais Portugueses*”, Conservatório de Música de Coimbra, Coimbra, Portugal, October 15, 2022

Eduarda CARVALHO (Organizer), Ambra PALAZZI, Natália DAMIANI, Raul RINCÓN. “Vocal interaction in preterm dyads in NICU: intervention and research studies in Brazil and Portugal, Symposia, Latin American Congress of Music Therapy, (online) October 20 - 22, 2022

Eduarda CARVALHO (as a member of the Direction of Ser Bebé Association), Participating in the Organization of the VIII Encontro Ser Bebé- The pandemic babies, November 25, 2022

Helena RODRIGUES, Paulo Ferreira RODRIGUES, Paulo Maria RODRIGUES, (conception and organizing committee), *XII International Colloquium Arts for Childhood and Social and Human Development & I SenseSquared Conference*, Fundação Calouste Gulbenkian, Lisbon, Portugal, November 26, 2022

Luísa TENDER (member of the scientific committee), *44th International EPTA Conference*, Guimarães, September 1 - 5, 2022

Luísa TENDER (member of the scientific committee), *EIMAD*, Castelo Branco, July 7-July 9, 2022

Mário MARQUES, “O saxofone como símbolo do jazz”, Simpósio Online InMusic <https://www.inmusic.pt/simposio>, 2022

Mário MARQUES, “SaxUÉ”, Universidade de Évora, Évora, 2022

## 2. Workshops and seminars (19)

Ana Isabel PEREIRA, Helena RODRIGUES (members of organizing committee): *Incubadora de I's - “Musical Dialogue between Jewish and Arab parents”* Prof. Michal Hefer, 28th June 2022

Ana Isabel PEREIRA, Helena RODRIGUES (members of organizing committee): *Incubadora de I's - Workshop “Musical Dialogues between Jewish and Arab parents”*, Prof. Michah Hefer (Israel), hybrid workshop, July 4, 2022

Ana Isabel PEREIRA, Helena RODRIGUES (members of organizing committee): *Incubadora de I's - Workshop “Techniques for promoting improvisation in the teaching of music education in the 1st and 2nd cycles of basic education – part II”*, Doctoral student Gonçalo Moreira, hybrid workshop, May 5, 2022

Ana Isabel PEREIRA, Helena RODRIGUES (members of organizing committee): *Incubadora de I's - Workshop “The practical application of Music Learning Theory with 4- and 5-year-old children”*, Prof. Natalia Sigmund (GIML - USA), online workshop, April 30, 2022

Ana Isabel PEREIRA, Helena RODRIGUES (members of organizing committee): *Incubadora de I's - Seminar “New Challenges, Old Anchorages”*, Prof. Elisa Veiga (Universidade Católica Portuguesa – Porto), online seminar, April 8, 2022

Ana Isabel PEREIRA, Helena RODRIGUES (members of organizing committee): *Incubadora de I's - Workshop “Techniques for promoting improvisation in the teaching of music education in the 1st and 2nd cycles of basic education – part I”*, Doctoral student Gonçalo Moreira, hybrid workshop, March 24, 2022

Ana Isabel PEREIRA, Helena RODRIGUES (members of organizing committee): *Incubadora de I's - Workshop “Vocal Laboratory: The vibrating word, a meeting between Grotowski, Fitzmaurice and Indian chant”*, Ph.D. Alicia Corral (Spain), hybrid workshop, February 24, 2022

Carlos ANTUNES, Short course *Stanislavski Psicofísico* at Teatro Meridional, Lisbon, April - May 2022

Cecilia VALENTIM, "Ateliê Música e Canto", Theoretical/practical presentation, Curso de Pós-graduação em Arteterapia Sistêmica, Instituto FACES, São Paulo, Brasil, August 20, 2022

Cecília VALENTIM, “Oficina Viver o Canto”, PhD research workshop, LAMCI-LEC, CESEM, Lisbon, Portugal, January - March, 2022

Cecília VALENTIM, “SoundHealing, o canto como recurso terapêutico em Biossintese”, Theoretical/practical presentation, curso de formação de terapeutas em Biossintese, Instituto Brasileiro de Biossintese, São Paulo, Brazil, June 11, 2022

Cecília VALENTIM, “SoundHealing, o canto como recurso terapêutico”, Theoretical/practical presentation, Escola da Arte do Ser Cantante, São Paulo, São Paulo, Brazil, April-May, 2022

Cecília VALENTIM, “Viver o Canto: Um caminho sensível para o alargamento da sensibilidade e expressão vocal”, *Escola de Verão*, Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, Lisbon, Portugal, August 1-5, 2022

CMT Project/Mariana MIGUEL, “Gamelão de Porcelana e Cristal”, Workshop in *Noite Branca*, Museu dos Biscainhos, Braga, Portugal, September 2 - 4, 2022

CMT Project/Mariana MIGUEL, “Jardim Orizuro”, series of workshops directed at elderly people in care homes, which sought to create connections and interaction between children and the elderly in V. N. Famalicão institutions, through the use of bird imagery, vocabulary and language in the Orizuro project, collaborating with Companhia de Música Teatral, Vila Nova de Famalicão, Portugal, January - March, 2022

CMT Project/Mariana MIGUEL, “Oficinas da Água”, Workshop for first-graders, introducing the contents explored in Aguário, Escola Básica D. Francisca de Aragão, Quarteira, Portugal, June 6 – 13, 2022

CMT Project/Mariana MIGUEL, *Missão Mar Profundo #3*, series of workshops directed at teachers in Fábrica de Ciência Viva of Aveiro, which sought to create sound-postcards called “Polisphones” using sounds from the Pianoscópio installation, and images of the Deep Sea, collaborating with Companhia de Música Teatral, Aveiro, Portugal, September 1 - 4, 2022

Jorge GRAÇA, “CyberBirds”, Workshop in *Seminário Internacional de Educação Musical Infantil: A Arte para a Infância na Perspectiva da Companhia de Música Teatral de Portugal*, Escola de Música da Universidade Federal de Minas Gerais, Brazil, November 4, 2022

Mariana MIGUEL, “Oficinas da Água”, Workshop in *Seminário Internacional de Educação Musical Infantil: A Arte para a Infância na Perspectiva da Companhia de Música Teatral de Portugal*, Escola de Música da Universidade Federal de Minas Gerais, Brazil, November 2, 2022

#### **D. Peer-reviewing and consultancy (12)**

Ana Isabel PEREIRA (reviewer), “From Research to Practice: Studies of Educational Nature” (Escola Superior de Educação / Instituto Politécnico de Lisboa), 2022

Ana Isabel PEREIRA (reviewer), 8<sup>th</sup> EIMAD – International Meeting of Research in Music, Arts and Design (Escola Superior de Artes Aplicadas – Instituto Politécnico de Castelo Branco), July 7-9, 2022

Ana MARQUES (reviewer), Editorial Scientific Advisory Committee for numbers 12 and 13 of this journal, *Revista Convocarte – Revista de Ciências da Arte*, 2022

Ana MARQUES (reviewer), IV EIRPAC — Encontro Internacional de Reflexão sobre Práticas Artísticas Comunitárias, Faculdade de Belas Artes, Porto, Portugal, February 21 - April 18, 2022



Ana MARQUES (reviewer), VI Encontro de Investigação e Práticas em Educação (EIPE 2022), Escola Superior de Educação de Lisboa, Lisbon, Portugal, May 6 - 7, 2022

Cristina FARIA (reviewer), *Material didáctico para la enseñanza de la lectoescritura musical en segunda infancia en Costa Rica* (MLS Educational Research – MLSER), 2022

Helena RODRIGUES (reviewer), “Psychology of Music” (Sage journals), 2022

Helena RODRIGUES (member of the scientific committee), 2nd International Conference: “Music for and by Children: Perspectives from Children, Composers, Performers and Educators”, September 28 – 30, University of Aveiro, Aveiro, Portugal, 2022

Mariana VENCES, Jorge GRAÇA (reviewers), Review of a single article in *Psychology of Aesthetics, Creativity and the Arts* (American Psychological Association), 2022

Nancy Lee HARPER, (reviewer) “Self-Compassion and Music Performance Anxiety in College-Level Music Majors”, Original Empirical Investigations, for *Psychology of Music*, reference no. POM-21-2174, 2022

Paulo Ferreira RODRIGUES (reviewer), "Ler a metro...(re)compor a quilómetro", *Da Investigação às Práticas: Estudos de Natureza Educacional*, ESELx-IPL, May 2022

Paulo Ferreira RODRIGUES (reviewer), “Prática de descanso, escuta e tradução do texto “Hapticality, or love”: Ensaio sobre pesquisa e oficina”, IV EIRPAC - Encontro Internacional de Reflexão sobre Práticas Artísticas Comunitárias, Faculdade de Belas Artes da Universidade do Porto, Porto, Portugal, March, 2022

## **E. Advanced training**

### **1. Doctoral dissertations completed (1)**

Edison Valério VERBISCK, *O violino como protagonista da música judaica na obra de Ernest Bloch*, Dissertação de Doutoramento em Música e Musicologia (Universidade de Évora, 2022)

### **2. Master theses completed (5)**

Cristina FARIA (Advisor), *Contributo da Música como ferramenta de intervenção inclusiva: uma sugestão de metodologia para a escola municipal de Pedro do Rosário-MA*, Tese de Mestrado em Educação Especial (Escola Superior de Educação do Politécnico de Coimbra, 2022)

Cristina FARIA (Advisor), *Música e Autismo: a mediação da música e suas implicações no contexto da socialização e comunicação de jovens com perturbação do espectro autista*, Tese de Mestrado em Educação Especial (Escola Superior de Educação do Politécnico de Coimbra, 2022)

Helena CASPURRO (Advisor), Paulo PONTES, Improvisação “outside”: Modelo para a construção de melodias baseado na simetria da divisão de oitavas em partes iguais, Dissertação de Mestrado em Música, Ramo Performance/Jazz (Universidade de Aveiro, 2022)

João NOGUEIRA (Advisor), Nathanne Andrade FERREIRA, *Canto Coral na escola do Estado Novo: Um estudo através da crença da auto-eficácia*, Tese de Mestrado em Musicologia Histórica (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Veruska Araújo Costa Reis DEMES, *O ensino remoto de emergência em 2020: A experiência de músicos e professores de Brasília*, Tese de Mestrado em Artes Musicais (Universidade Nova de Lisboa, 2022)

#### **4. Professional traineeship (Master programme) completed (14)**

Ana MARQUES (Advisor), Joana PINTO, "Para além da forma: a manipulação do estímulo cinestésico na promoção da descoberta do movimento próprio na disciplina de expressão criativa, com alunos do 1o e 2o ano do curso básico de dança, do Conservatório de Dança de Famalicão", Relatório de Estágio de Mestrado em Ensino de Dança (Escola Superior de Dança, Instituto Politécnico de Lisboa, 2022)

Ana MARQUES (Advisor), Tatiana BARBOSA, "O desenvolvimento da criatividade e da expressividade com recurso a jogos teatrais com alunos do 1o, 2o e 3o ano do Ensino Artístico Especializado do Centro de Dança do Porto", Relatório de Estágio de Mestrado em Ensino de Dança (Escola Superior de Dança, Instituto Politécnico de Lisboa, 2022)

Ana MARQUES (Advisor), Rute GOMES, "O toque como estratégia técnicopedagógica de correção na técnica de dança clássica com alunos do 4.º ano do An-Dança – Conservatório de Dança de Vila Nova de Famalicão", Relatório de Estágio de Mestrado em Ensino de Dança (Escola Superior de Dança, Instituto Politécnico de Lisboa, 2022)

João NOGUEIRA (Advisor), Alexandra Sofia Cardoso LOPES, *O canto na integração dos alunos*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Ana Beatriz Alves Hasse AZINHAES, *Prática Musical em Contexto Escolar*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Diogo Emanuel Chagas da Cunha SARGEDAS, *Uma turma, uma orquestra: A prática em conjunto*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Isabel Maria Fernandes NEVES, *O papel da música na educação inclusiva*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Maria João Gonçalves de MORAIS, *A prática vocal como veículo de aprendizagem musical*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Mária Lúcia Nunes da SILVA, *Música "ComPassos": Abordagem sobre o processo de Ensino/Aprendizagem em Educação Musical*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Patrícia Filipa Dos Santos Antunes VALENTE, *Música, no plural! Educação musical e multiculturalismo*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Samuel David Reixa Monteiro Alves MATIAS, *A importância da criatividade na Educação Musical*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Sofia Gonçalves PORTELA, “*Liberta o teu canto, liberta-o no ar!*”: *A Prática Coral na Educação Musical*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Sónia Ariana Pedro MENDES, *Educação musical no 2º ciclo: Como educar musicalmente os alunos?* Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

João NOGUEIRA (Advisor), Tatiana Sofia Coelho ANDRÉ, *Desafios do Ensino a Distância nas Aulas de Educação Musical*, Relatório de Estágio de Mestrado em Ensino da Educação Musical (Universidade Nova de Lisboa, 2022)

## 5. Participation in academic evaluation committees (15)

Ana Isabel PEREIRA, Member of the evaluation committee for Andreia Margarida Marques de Almeida, “O canto – Importância na vida e educação da criança” (Relatório da Prática de Ensino Supervisionada, Mestrado em Ensino de Educação Musical no Ensino Básico, Escola Superior de Educação, Instituto Politécnico de Bragança), December 19, 2022

Ana Isabel PEREIRA, Member of the evaluation committee for Mariana Saraiva Carvalho Dias, “Como gerir os conflitos através da dança” (Relatório da Prática de Ensino Supervisionada, Mestrado em Educação Pré-Escolar, Escola Superior de Educação de Lisboa, Instituto Politécnico de Lisboa), July 13, 2022

Ana MARQUES, Member of the evaluation committee for Tatiana Barbosa, “O desenvolvimento da criatividade e da expressividade com recurso a jogos teatrais com alunos do 1o, 2o e 3o ano do Ensino Artístico Especializado do Centro de Dança do Porto” (Mestrado em ensino de Dança, Escola Superior de Dança, Instituto Politécnico de Lisboa), November 23, 2022

Ana MARQUES, Member of the evaluation committee for Rute Gomes, “O toque como estratégia técnicopedagógica de correção na técnica de dança clássica com alunos do 4o ano do An-Dança – Conservatório de Dança de Vila Nova de Famalicão” (Mestrado em Ensino de Dança, Escola Superior de Dança, Instituto Politécnico de Lisboa), December 6, 2022

Ana MARQUES, Member of evaluation committee for Rita de Carvalho Duarte Rato, “A Educação Somática e a percepção de si próprio em movimento: contributos para a imagem corporal do estudante de dança no Ensino Superior” (Tese de Doutoramento em Motricidade Humana, na especialidade de Dança, Faculdade de Motricidade Humana, Universidade de Lisboa), June 8, 2022

Ana MARQUES, Examination Jury of the School of Specialised Artistic Education – Escola Luís António Verney, June 1, 2022

Ana MARQUES, Examination Jury of the School of Specialised Artistic Education – Escola Vocacional das Caldas da Rainha, March 29, 2022

Ana MARQUES, Examination Jury of the School of Specialised Artistic Education - Conservatório Silva Marques, March 21, 2022

Helena RODRIGUES, Member of the evaluation committee for recruitment at Instituto de Educação, Universidade do Minho / Artistic and Physical Education (Edital nr. 779/2022, published in Diário da República, 2nd series, nr. 107, June 2, 2022)

Helena RODRIGUES, Member of the evaluation committee for recruitment at NOVA FCSH / Musicology area (Edital nr. 1351, published in Diário da República, 2<sup>nd</sup> series, nr. 176, September 12, 2022)

Paulo Ferreira RODRIGUES, Member of the evaluation committee for Susana Pimenta, “‘Eu não consigo! Podes ajudar-me?’ - A autonomia das crianças numa sala de Jardim de Infância” Relatório de Prática de Ensino Supervisionada do Mestrado em Ensino do 1.º Ciclo do Ensino Básico e de Português e História e Geografia de Portugal no 2.º Ciclo do Ensino Básico, Escola Superior de Educação de Lisboa, Instituto Politécnico de Lisboa), July 14, 2022

Paulo Ferreira RODRIGUES, Member of the evaluation committee for Sofia Godinho, “Autonomia e criatividade num grupo de Jardim de Infância” (Relatório de Prática Profissional Supervisionada do Mestrado em Educação Pré-Escolar, Escola Superior de Educação de Lisboa, Instituto Politécnico de Lisboa), July 19, 2022

Paulo Ferreira RODRIGUES, Member of the evaluation committee for Madalena Ribolhos, “Instrumentos ‘reguladores’ numa sala de pré-escolar: da participação da criança à autorregulação e aprendizagem” (Relatório de Prática Profissional Supervisionada do Mestrado em Educação Pré-Escolar, Escola Superior de Educação de Lisboa, Instituto Politécnico de Lisboa), July 18, 2022

Paulo Ferreira RODRIGUES, Member of the evaluation committee for Catarina Guiomar, “‘Eu não consigo! Podes ajudar-me?’ - A autonomia das crianças numa sala de Jardim de Infância” (Relatório de Prática Profissional Supervisionada do Mestrado em Educação Pré-Escolar, Escola Superior de Educação de Lisboa, Instituto Politécnico de Lisboa), July 11, 2022

Paulo Ferreira RODRIGUES, Member of the evaluation committee for Irene Mariol, “A diferenciação pedagógica numa sala de Jardim de Infância: potencialidades e desafios” (Relatório de Prática Profissional Supervisionada do Mestrado em Educação Pré-Escolar, Escola Superior de Educação de Lisboa, Instituto Politécnico de Lisboa), November 14, 2022

## **7. Short-term specialized seminars (13)**

Ana MARQUES, Advanced Training Course, “12.º Congresso Internacional de Psicologia da Criança e do Adolescente - Ecossistemas de bem-estar e aprendizagem”, Universidade Lusíada, April 27 - 28, 2022

Ana MARQUES, Advanced Training Course, “Ciclo Internacional de conferências- Investigação artística da projeção espacial e da plasticidade corporal nos campos da dança e da pintura”, Universidade das Belas Artes de Lisboa, November 30, 2022

Ana MARQUES, Advanced Training Course, “Conferência Internacional «Artes, Emoções e Intervenção» (3ª Edição)”, April 28-29, 2022

Ana MARQUES, Advanced Training Course, “IV Encontro Formação Inicial de Professores do 1.º e 2.º CEB”, Escola Superior de Educação de Lisboa, December 6, 2022

Ana MARQUES, Advanced Training Course, Post-graduation, “Educação digital”, Escola Superior de Educação de Lisboa. Since October, 2022

Ana MARQUES, Participation in Conference ‘Criação Coreográfica na Contemporaneidade – Que desafios?’, with guest speakers João Fiadeiro, Cláudia Marisa e Cláudia Galhós, Universidade de Lisboa: Faculdade de Motricidade Humana. Online. February 28, 2022

Cecília VALENTIM, Helena RODRIGUES, “Viver o Canto: Um caminho sensível para o alargamento da sensibilidade e expressão vocal”, Summer School of NOVA FCSH, August 1 - 5, 2022

Eduarda CARVALHO. Course “Didactic Music Therapy”, Master's Degree in “Music Therapy” Lusíada University of Lisbon, Lisbon, February - June, 2022

Eduarda CARVALHO. Course “Music health and well-being”, Postgraduate Course "Music in Childhood - Intervention and Research", Faculty of Social and Human Sciences at the New 27 University of Lisbon, Lisbon, 2nd edition, February - June, 2022

Eduarda CARVALHO. Course “Music health and well-being”, Postgraduate Course "Music in Childhood - Intervention and Research", Faculty of Social and Human Sciences at the New 27 University of Lisbon, Lisbon, 3rd edition, October - December, 2022

Eduarda CARVALHO. International Seminar “Perinatal music therapy”, Master en Création Artistique - Specialization musicotherapie (online) Université Paris V, Paris, France, January 6, 2022

Eduarda CARVALHO. International Seminar “research about neonatal music therapy”, Master Création Artistique - Specialization musicotherapie (online) Université Paris V, Paris, France, September 17, 2022

Marija Mihajlovic PEREIRA, “Temas fundamentais para reinvenção do professor de instrumento”, ESTA Portugal, January 28-29, 2022.

### **8. Other research supervision (including postdoctoral research) (13)**

Ana Isabel PEREIRA, Co-supervisor for Helena Maria de Carvalho MAURÍCIO, “Paisagens sonoras: Porquê? Pensar as paisagens sonoras e a sua relação com a comunidade de investigação filosófica e com a escola” (Master in Philosophy for Children, Universidade dos Açores), 2022

Ana Isabel PEREIRA, Co-supervisor for Mário Filipe Gouveia MONIZ, “A relação entre a consciência fonológica e a capacidade de imitação em eco de padrões rítmicos em crianças portuguesas em idade pré-escolar” (PhD project in Musical Sciences - Music Teaching and Psychology, NOVA FCSH, Lisboa), 2022

Ana Isabel PEREIRA, Supervisor of the Internship of Sara MARTINS in Conservatório de Música de Sintra (through a partnership with FCSH NOVA). Final report completed, 2022

Eduarda CARVALHO, co-supervisor of Fernanda Guimarães “Contributions of maternal singing for preterm mother-baby interaction”, Master's Project in Clinical Psychology in Childhood and Adolescence, Minho University, Braga, 2022

Eduarda CARVALHO, supervisor of Beatriz Botelho, Research Initiation Scholarship “Ciência with Summer”, in the field of Music Therapy, CESEM, Lisbon, September 2022

Eduarda CARVALHO, supervisor of Raul Rincón's Doctoral Thesis “The contingency in the vocal interaction in preterm days: a study of acoustic and musical analysis Doctoral Program in Artistic Studies - Art and Mediations, FCSH-NOVA, Lisbon, 2022

Gonçalo PESCADÁ, “*The repercussions of isobematic language in writing for Accordion*”, Postdoctoral research in Music and Musicology, Évora University (to be published in 2023)

Helena RODRIGUES, supervisor of Tânia Gomes curricular volunteering at Escola de Artes do Independente Futebol Clube Torrense, 2022

Helena RODRIGUES, supervisor of Mariana Caldeira Pinto ERASMUS traineeship, University of the Arts The Hague - The Royal Conservatoire, CMT and CESEM collaboration, 2022

## 9. Self-training and lifelong learning (9)

Ana Isabel PEREIRA (course, as a participant), Antja KENNEDY, *Core Connections – Introduction to Bartenieff Fundamentals*, online course, EUROLAB Certificate Program in Laban / Bartenieff Movement Studies, September 14 – December 5, 2022

Ana Isabel PEREIRA (course, as a participant), Rui RESENDE, Hugo SARMENTO, Systematic Literature Review using EndNote 20, Gades: Data Analysis Solutions, February 7-16, 2022

Eduarda CARVALHO (course, as a participant), “International Harp Therapy Program (IHTP)”, Certificate training, level 1, Paris (online), July 23-24, October 1-2, November 12-13, 2022

Eduarda CARVALHO (course as a participant), “Professional specialization: "Carnatic Singing-Level II of the Voice of Maternity Methodology”, September 20 - December 30, 2022

Eduarda CARVALHO (course, as a participant), “Family and Infant Neurodevelopmental Education: Practical Skills for Family-Centered Developmental Care” - FINE– (online course), Certificate Program in FINE – level 1, Neonatology Service at Centro Hospitalar Universitário de São João, Porto (online) January 27, 2022

Eduarda CARVALHO (course, as a participant), “Family and Infant Neurodevelopmental Education: Practical Skills for Family-Centered Developmental Care” - FINE– (online course), Certificate Program in FINE – level 2, Neonatology Service at Centro Hospitalar Universitário de São João, Porto (online), September - December 2022

Eduarda CARVALHO (course, as a participant), “Hypnobirthing”, Certificate Program in “Hypnobirthing Instructor” (online course), October 15 - November 12, 2022

Eduarda CARVALHO (course, as a participant), “Sound Birthing Music Program, LLC – Certificate Training in “Music Therapy Assisted Childbirth (MTACB): Working with Couples in Labor and Birth” (online course), August 29 - October 8, 2022

Eduarda CARVALHO (course, as a participant), “Sound Birthing Music Program, LLC – Certificate Training in “Prenatal Music Bonding” (online course), October 9 - November 19, 2022

## F. Submissions for funding

### 1. Projects (5)

Ana MARQUES, Submission of the Scientific Research and Technological Development Project to FCT with the title: “Dança Inclusiva - Modelos e práticas para a formação artístico-pedagógica/Inclusive Dance - Models and practices for artistic-pedagogical training”, (2022/08372.PTDC), submitted on March 3, 2022, Not eligible for funding

Companhia de Música Teatral (CESEM as Associated Partner), *SenseSquared. Becoming through the senses: towards artistic ways of being in the world*. Erasmus+ Programme KA2 Project 2021-1-BE02-KA220-SCH-000030256. Coordinator: Musica, Impulscentrum voor Muziek; Other partners: Marres, House for Contemporary Culture (NL); Sisters Hope (DK); University of Stavanger (NL); University of Maastricht (NL) (Starts on 01/01/2022 and ends on 31/12/2024)

Companhia de Música Teatral, Collaborator Entity, Project *Ur-GENTE - Centro de Artes Cénicas Transdisciplinar de Bissau*. Procultura – Promoção do Emprego nas Atividades Geradoras de Rendimento no Setor Cultural nos PALOP e Timor-Leste, *PROC20-141*, supported by EU, Camões Institute and Fundação Calouste Gulbenkian, Coordinator: VIDA - Voluntariado Internacional para o

Desenvolvimento Africano; Partners: Grupo de Teatro O Oprimido, Guiné Bissau; Centro Social Multifuncional Juvenil de Tombali – Guiné-Bissau; Collaborator entity: ALAIM, Academia Livre de Artes Integradas do Mindelo – Cabo Verde (Starts on 01/07/2021 and ends on 30/06/2024)

Eduarda CARVALHO (PI), Filipa LÃ (CO-PI), Alexandra QUEIRÓS (CULLC-MAC), João JUSTO (FP-UL), “Women's health, wellbeing in pregnancy and perinatal bonding: contributions of maternal singing - SingingWomb”, Project 2022. 01750.PTDC, Exploratory research project, project I&D in all scientific domains, 2022

Eduarda CARVALHO, “Music therapy in family-centered neonatal care with preterm newborns: a longitudinal study”, research project, CESEM, Neonatology Unit at Maternidade Doutor Alfredo da Costa, University Hospital Center of Central Lisbon (CHULC) & Neonatology Unit at Santa Maria Hospital, University Hospital Center of Lisbon North (CHULN), started on 01/03/2022

## **2. Grants (5)**

Beatriz Pereira BOTELHO, Research Initiation Scholarship in the scope of the initiative “Verão com Ciência” funded by FCT, within the project “Musicoterapia com díades pré-termo”, 1-month, award taken upon September 1, 2022

Cristiane NOGUEIRA, 12-month Doctoral Scholarship awarded by the FCT, PD/BD/150597/2020, Ref. CRM:0022304, award taken up on April 1, 2022

Gonçalo MOREIRA, 12-month Doctoral Scholarship awarded by the FCT, renewable for a maximum of four years, taken up on January 1, 2020

Jorge GRAÇA, 12-month Doctoral Scholarship awarded by the FCT, PD/BD/150617/2020, renewable for a maximum of two years, taken up on April 1, 2021

Marija MIHAJLOVIC, 12-month Doctoral Scholarship awarded by the FCT, PD/BD/05978/2020, renewable for a maximum of two years, taken up on August 1, 2021, suspended on August 31, 2022

## **G. Outreach activities (including community service) (12)**

Ana Isabel PEREIRA (conductor), *Pequenos Cantores de São Tomás de Aquino*, children's choir with weekly activities, Parish of São Tomás de Aquino, Lisboa, January – September 2022

Ana Isabel PEREIRA (music consultant), *Passo-a-Rezar*, an initiative from the Worldwide network of the Pope's Prayer in Portugal by the religious order The Company of Jesus, January – December 2022

Ana Isabel PEREIRA (conference moderator), *XII International Colloquium Arts for Childhood and Social and Human Development & I ERASMUS+ SenseSquared Conference – Towards an artistic attitude in education and society*, November 26, 2022, Calouste Gulbenkian Foundation, Lisbon (Live + Online Conference)

Ana MARQUES (associate member), Associação de escolas e professores do Ensino Artístico Especializado de Dança, since March 2022

António RODRIGUES, Fernanda LOPES, *Música de Colo – Música, Movimento e Expressão para crianças dos 0 aos 7 anos*, weekly activities for parents and babies, LAMCI, January- December, 2022

Bianca VIVARELLI, Cristina BENEDITA, Elsa BRAGA, Eduarda CARVALHO, Telma PEREIRA, Musical participation of the group “ISO MAMMA – Lullabies of the world from tradition to improvisation”, VIII Encontro Ser Bebê- The pandemic babies, November 25, 2022

Gonçalo PESCADA (Portuguese Delegate and International Jury Member), “72 Trophée Mondiale de l’Accordéon”, December 7-20, 2022

Helena RODRIGUES, General coordinator of Companhia de Música Teatral Project *i.Lab Mil Pássaros – Art for Childhood* (intensive training week for people who work with babies and young children, culminating in a multidisciplinary interactive performance for a single baby Auditório da Música Nova, Loulé (Algarve), July 25-30, 2022

Helena RODRIGUES, Mentor of Música de Colo by LOPES, Fernanda, RODRIGUES, António, Música de Colo, LAMCI, every Saturday between January and December 2022

João REIGADO (trainer), *aMUSE – sessões de sensibilização à música em contexto de multideficiência* (music sessions for children with multiple disabilities), Agrupamento de Escolas da Boa Água, January – December, 2022

Maria João SOUSA (music consultant), *Passo-a-Rezar*, an initiative from the Worldwide network of the Pope’s Prayer in Portugal by the religious order The Company of Jesus, January-December 2022

Nuno ARRAIS (invited jury), *PJM Prémio Jovens Músicos 2022 (35th Edition): Contrabaixo Nível Superior*, Casa da Música, Porto, June 17 & Centro Cultural Gil Vicente, Sardoal, July 28, 2022

## H. Professional artistic activity

### 1. Artistic production / composition of music / composition of dance (9)

Carlos ANTUNES, *Imemorial* - performative walks in the form of an audio-walk guided tour through the riverside area of Coimbra (*a mão e a grandeza*) 8 Performances July and October 2022, and Lisboa (*passos no cativo*) 8 Performances May and July 2022, where spaces are tensioned by invoking the memory of enslaved people, Mozarabs, New Christians, and their descendants, who lived them. In this ritual walk we want to honor those who also built Portugal and who are today part of the genetic and cultural heritage of this society, at the same time contributing to a possible reconciliation ritual of a theme that overshadows the Portuguese past

Carlos ANTUNES, *Imemorial – Carta a Lisboa*, a version of *Imemorial – passos no cativo* was a performance part of II seminary TEPe –technological expanded performance, Internacional meeting about City, Body and Sound organized by the Faculty of Human Kinetics – University of Lisbon, February 2022. <https://tepe.estudiosdedanca.pt/encontro-internacional-performance-imemorial>

Gonçalo MOREIRA, *Brisa*, a piece for solo piano, 2022

Helena RODRIGUES, Collaboration with Companhia de Música Teatral on artistic creation and presentation of *Aguário*, Teatro Louletano, Loulé, June 16-17, 2022

Helena RODRIGUES, Collaboration with Companhia de Música Teatral on artistic creation and presentation of *A Canção da Terra*, Vila Nova de Famalicão, September 24<sup>th</sup> – 25<sup>th</sup>, Lagoa, November 12<sup>th</sup>, Albergaria-a-Velha, November 19, 2022

Helena RODRIGUES, Collaboration with Companhia de Música Teatral on artistic creation and presentation of *PaPI - Opus 7*, several cities and villages in the country, 2022

Helena RODRIGUES, Collaboration with Companhia de Música Teatral on artistic creation and presentation of *PaPI – Opus 9*, Festival dos Canais, Aveiro, and several cities and villages in the country, 2022



Helena RODRIGUES, Collaboration with Companhia de Música Teatral on artistic creation and presentation of *Segundo Prelúdio para Uma Canção da Terra - Uma viagem sonora*, July 23, Festival Internacional de Música de Marvão, 2022

Mariana MIGUEL, *10 compositions for piano oceano*, piano, prepared piano, voice, electronics, 2022

## 2. Concerts and recitals (78)

António GONÇALVES (dir.), Camerata Vocal de Torres Vedras, João NOGUEIRA (double bass), *Camerata: 40 anos*, Teatro-Cine, Torres Vedras, July 22-23, 2022

CMT Project/Jorge GRAÇA, *3º Prelúdio para uma Canção da Terra*, interactive sound-installation that makes use of almost all scenography elements from the performance *Canção da Terra*, and responds to the presence of people by playing an automatic music box that contains melodies from that same performance, collaborating with Companhia de Música Teatral, Albergaria-a-Velha, October-November 2022

CMT Project/Jorge GRAÇA, *Aguário*, live interactive performance inspired by water and its uses, that explores different tableaux using water set on stage in acrylic bowls. This performance also uses live projection that uses both older recordings and live video from the stage. Collaborated with Companhia de Música Teatral, Loulé, June 16-17, 2022

CMT Project/Jorge GRAÇA, *Canção da Terra*, musical-theatrical performance with live video mixing and electronics that is a rough retelling of the story of earth, also incorporating aspects of social critique on the treatment of the environment by humans, collaborating with Companhia de Música Teatral, Loulé, September 24-25, Lagoa, November 12<sup>th</sup>, Albergaria-a-Velha, November 19<sup>th</sup>, 2022

CMT Project/Jorge GRAÇA, *Missão Mar Profundo #3*, series of workshops directed at teachers in Fábrica de Ciência Viva of Aveiro, which sought to create sound-postcards called “Polisphones” using sounds from the *Pianoscópio* installation, and images of the Deep Sea, collaborating with Companhia de Música Teatral, Aveiro, September 1-4, 2022

CMT Project/Jorge GRAÇA, *Missão Mar Profundo #4*, musical-theatrical performance with live electronics aimed at children aged 4 to 17, incorporated in the BlueNIGHTS event, that made use of sounds and images of the Deep Sea and *Pianoscópio*, with moments of interaction between the performer and the audience, collaborating with Companhia de Música Teatral, Torreira, September 30, 2022

CMT Project/Mariana MIGUEL, *Aguário*, live interactive performance inspired by water and its uses, that explores different tableaux using water set on stage in acrylic bowls. This performance also uses live projection that uses both older recordings and live video from the stage. Collaborated with Companhia de Música Teatral, Loulé, June 16-17, 2022

CMT Project/Mariana MIGUEL, *Canção da Terra*, musical-theatrical performance with live video mixing and electronics that is a rough retelling of the story of earth, also incorporating aspects of social critique on the treatment of the environment by humans, collaborating with Companhia de Música Teatral, Loulé, September 24-25, Lagoa, November 12, Albergaria-a-Velha, November 19, 2022

CMT Project/Mariana MIGUEL, *Opus 9*, live interactive performance inspired by water and its uses, that explores different tableaux using water set on stage in acrylic bowls. This performance is directed at small children. Collaborated with Companhia de Música Teatral, Santarém, May 16-17, Aveiro, July 16-17, Paredes de Coura, September 11, Vila Nova de Famalicão, September 26-28, October 3-8, Fundão, October 30, Belo Horizonte, November 2, 2022

D'Orfeu/Mariana MIGUEL, *A Grande Orquestra das Mãos de Barro*, live performance using ceramics instruments, inspired by ceramic tradition in the region. Collaborated with d'Orfeu, Águeda, May 13<sup>th</sup>, Albergaria-a-Velha, October 1, 2022

Edison Valério Verbisck (dir.), Recitais de Música de Câmara “Mais Cultura”, Campo Grande (Brasil), Universidade Federal de Mato Grosso do Sul, September, 2022

Eduardo LOPES, Concert with TOF – Percussion Group, Auditório da Fábrica das Palavras, Vila Franca de Xira, May 21, 2022

Eduardo LOPES, Soloist at Mensch Muzik Festival, Muzikhochschule Münster, Alemanha, November 20, 2022

Eduardo LOPES, Soloist at the Percussion Group concert of Conservatório de Música Jaime Chavinha, Auditório do Centro de Artes e Ofícios Roque Gameiro, Minde, April 30, 2022

Elenco do Clube de Fado (portuguese guitar, guitar, voices), João NOGUEIRA (double bass), *Fados*, Clube de Fado, Lisboa, July 2 and November 3, 2022

Gonçalo PESCADADA (soloist), Fernando BUSTAMANTE (Dir.) Orquestra Portuguesa de Guitarras e Bandolins, “*Four Seasons of Buenos Aires*”, Mosteiro de Sta. Maria de Pombeiro, March 12, 2022

Gonçalo PESCADADA (soloist), Fernando BUSTAMANTE (Dir.) Orquestra Portuguesa de Guitarras e Bandolins, “*Four Seasons of Buenos Aires*”, Escola Dramática e Musical Valboense, March 13, 2022

Gonçalo PESCADADA, Mário MARQUES, “*Tribute to Astor Piazzolla and Richard Galliano*”, Museu Nacional Frei Manuel do Cenáculo (Évora), March 8, 2022

Gonçalo PESCADADA, Mário MARQUES, “*Tribute to Astor Piazzolla and Richard Galliano*”, Associação Cultural Re-Criativa República 14, Olhão, April 30, 2022

Gonçalo PESCADADA, Mário MARQUES, “*Tribute to Astor Piazzolla and Richard Galliano*”, Clube Farense, Faro, October 1, 2022

Gonçalo PESCADADA, Mário MARQUES, “*Tribute to Astor Piazzolla and Richard Galliano*”, Algarve + Sustentável, Aljezur, October 20, 2022

Gonçalo PESCADADA, Mauro DILEMA, “*Tango Páasion*”, AlenSons Festival, Casa do Povo de Ferreira do Alentejo, November 26, 2022

Gonçalo PESCADADA, Mauro DILEMA, “*Tango Páasion*”, Auditório Christopher Bochmann, Universidade de Évora, May 9, 2022

Gonçalo PESCADADA, Mauro DILEMA, “*Tango Páasion*”, Auditório Christopher Bochmann, Universidade de Évora, September 19, 2022

Gonçalo PESCADADA, Mauro DILEMA, “*Tango Páasion*”, Centro UNESCO, Beja, May 27, 2022

Gonçalo PESCADADA, Mauro DILEMA, “*Tango Páasion*”, Cine-Teatro Municipal de Castro Verde, April 27, 2022

Gonçalo PESCADADA, Mauro DILEMA, “*Tango Páasion*”, Igreja Matriz de Almodôvar, May 28, 2022

Gonçalo PESCADADA, Orquestra do Alentejo, “*Five Tango Sensations*”, Salão Nobre do Teatro Garcia de Resende (Évora), February 1, 2022

Gonçalo PESCADADA, Quinteto Sull'a Corda, "Tribute to J. S. Bach and A. Piazzolla", Auditório da Fortaleza de Sagres, August 28, 2022

Gonçalo PESCADADA, Quinteto Sull'a Corda, "Tribute to J. S. Bach and A. Piazzolla", Museu do Traje, S. Brás de Alportel, October 8, 2022

Gonçalo PESCADADA, Quinteto Sull'a Corda, "Tribute to J. S. Bach and A. Piazzolla", Associação Cultural Re-Criativa República 14, Olhão, August 27, 2022

Gonçalo PESCADADA, Quinteto Sull'a Corda, "Tribute to J. S. Bach", Museu do Traje, S. Brás de Alportel, January 22, 2022

João NOGUEIRA (dir.), Students of degree in Musical Sciences, *Samba não é maxixe*, FCSH-Universidade Nova de Lisboa, Lisboa, June 3, 2022

João NOGUEIRA, Rui Pereira JORGE (dir.), students of the master's degree in music education teaching, *Uma salada musical com ingredientes portugueses e brasileiros*, FCSH-Universidade Nova de Lisboa, Lisboa, February 22, 2022

Jorge GRAÇA, *Postais*, live interactive multimedia performance created as part of ongoing investigation into Community Music Projects in Portugal and their intersection with Specialized Music Teaching. Involved participants from Centro de Reabilitação e Integração de Fátima and Conservatório de Música de Ourém, Fátima, June 9, 2022

Jorge LEIRIA (dir.), Orquestra Ligeira da Sociedade Filarmónica Boa União Montelavarense, João NOGUEIRA (electric bass), *Programa variado*, SFBUM, Montelavar, April 2, 2022

Jorge LEIRIA (dir.), Orquestra Ligeira da Sociedade Filarmónica Boa União Montelavarense, João NOGUEIRA (electric bass), *Programa variado*, Quinta da Ribafria, May 1, 2022

Jorge LEIRIA (dir.), Orquestra Ligeira da Sociedade Filarmónica Boa União Montelavarense, João NOGUEIRA (electric bass), *Programa variado*, Festejos em Honra de S. João, Maceira, Montelavar, June 26, 2022

Jorge LEIRIA (dir.), Orquestra Ligeira da Sociedade Filarmónica Boa União Montelavarense, João NOGUEIRA (electric bass), *Programa variado*, "Música no Centro", Câmara Municipal de Sintra, Sintra, September 3, 2022 (<https://fb.watch/i1ruLEIU9m/>)

Luísa TENDER, *Solo piano recital*, Porto, Auditório Francisco de Assis, November 7, 2022

Luísa TENDER, *Solo piano recital*, Santarém, Festival de Piano de Santarém, July 11, 2022

Maria João SOUSA (soprano solo), Armando POSSANTE (Baritone solo), Miguel GALHOFO (conductor), Coro de Câmara Cantar Nosso (choir), Instrumental Ensemble Serenety, *The Armed Man – a Mass for Peace by Karl Jenkins*, solo soprano part in an oratorio concert, Santarém, Igreja de Santa Clara, July 9, 2022

Maria João SOUSA (soprano solo), José Ernesto VIEIRA (conductor), Coro Laudate (choir), *Missa da Solenidade do Corpo de Deus*, S. Martinho do Porto, Igreja Matriz, June 16, 2022

Maria João SOUSA (soprano) and other CMT performers, *Nonsense Opera – Open Q&A session in a music-theatre tone*, performance at XII International Colloquium Arts for Childhood and Social and Human Development organized by Companhia de Música Teatral, Lisboa, Fundação Calouste Gulbenkian, November 26, 2022

Maria João SOUSA (soprano) and VOZES ALFONSINAS vocal & instrumental ensemble, *Concert broadcast live on the radio Antena 2*, commented by Manuel Pedro Ferreira, about the commemorations of the 630th anniversary of the birth of Infante D. Pedro de Avis (1392-1449), first Duke of Coimbra, Oeiras, Templo da Poesia, Parque dos Poetas, December 9, 2022

Maria João SOUSA (soprano) and VOZES ALFONSINAS vocal ensemble (Susana Teixeira – alto, Sérgio Peixoto – tenor and Victor Gaspar – baritone), musical performance at *Livros de coro e imagens de São Gonçalo*, a conference presented by Manuel Pedro Ferreira, Torres Vedras, Sala de São Gonçalo, Convento de Nossa Senhora da Graça, November 19, 2022

Maria João SOUSA (soprano), Alberto OLIVEIRA (conductor), Incognitus Ensemble (choir), Arabesco Quartet, *A Propósito de Mondoville*, solo soprano part in an oratorio concert, Lisboa, Igreja da Anunciada, November 25, 2022

Maria João SOUSA (soprano), António Barbosa (violin), Maria Ferrer (violin), Johann Velislav Pereira (viola) e Catarina Anacleto (cello), *Elogio da Morte for Soprano & String Quartet, in two movements, by Miguel Jesus*, performance at Os Compositores e a Academia, cycle of concerts for the presentation of works by contemporary and former composers, who were connected to the Academia de Amadores de Música, Lisboa, Academia de Amadores de Música, December 2-3, 2022

Maria João SOUSA (soprano), António Lourenço MENEZES (countertenor), Quarteto Opus 28 (flute, violin, viola, cello), *Giornata Musicale com a Corte Portuguesa*, in InMusica, Baroque Cycle at Mafra, Palácio Nacional de Mafra, October 16, 2022

Maria João SOUSA (soprano), *Gala GCP 25th anniversary*, concert-gala by streaming, Lisboa, Ginásio Clube Português, March 20, 2022

Maria João SOUSA (soprano), Pedro SOUSA (guitar), Inês NOGUEIRA (actress), Gonçalo M. Tavares (writer), *Apresentação encenada do livro “O Diabo” de Gonçalo M. Tavares*, music performance during a BOOK LAUNCH: O Diabo by Gonçalo M. Tavares in F(O)LIO (Festival Literário Internacional de Óbidos), Óbidos, Auditório da Casa da Música, October 8, 2022

Maria João SOUSA (soprano), Quarteto Opus 28 (flute, violin, viola, cello), *Viagem com o Espírito Santo*, commented concert, in FIDES (Festas do Império do Divino Espírito Santo em Alenquer), Igreja da Cortegana, Cortegana, May 22, 2022

Maria João SOUSA (soprano), Quarteto Opus 28 (flute, violin, viola, cello), *Viagem Musical do Natal*, commented concert about Christmas music from different countries in several languages, in InNatalis, Christmas Concerto Cycle at Mafra, Sobral da Abelheira, Igreja de Nossa Senhora da Oliveira, December 4, 2022

Maria João SOUSA (soprano), Quarteto Opus 28 (flute, violin, viola, cello), *Viagem Musical do Natal*, commented concert about Christmas music from different countries in several languages, Lisboa, Círculo Eça de Queiroz, December 16, 2022

Maria João SOUSA (soprano), Sara FERNANDES (piano), Margarida SIMAS (conductor), Vozes do Estoril (choir), Coro de Tancos (choir), *First Anniversary of ARISTIDES DE SOUSA MENDES “Panteonização”*, Lisboa, Panteão Nacional, October 19, 2022

Maria João SOUSA (soprano), Ventos d’Arco ensemble (violin and double bass), music performance during a BOOK LAUNCH: Vamos Todos Morrer, Mas... by Carlos Pina, Palácio Nacional de Mafra, December 17, 2022

Maria João SOUSA (soprano), Yan MIKIRTUMOV (piano), *Ennio Morricone's music recital at III Festival de Música Fernando Mascarenhas*, Lisboa, Palácio Fronteira, May 9, 2022

Mariana VENCES (musician and actress), Companhia de Música Teatral, *A Canção da Terra*, Casa das Artes, Vila Nova de Famalicão, September 24, 2022

Mariana VENCES (musician and actress), Companhia de Música Teatral, *A Canção da Terra*, Cine-teatro Alba, Albergaria-a-Velha, November 12, 2022

Mariana VENCES (musician and actress), Companhia de Música Teatral, *A Canção da Terra*, Auditório Carlos Paredes, Lagoa, November 19, 2022

Marija Mihajlovic PEREIRA, Chamber Orchestra of Cascais and Oeiras, *When the Violin Shined*, Cascais Cultural Center, Cascais, Portugal, October 15, 2022

Marija Mihajlovic PEREIRA, Chamber Orchestra of Cascais and Oeiras, *When the Violin Shined*, Palace of the Marquis of Pombal, Oeiras, Portugal, October 22, 2022

Marija Mihajlovic PEREIRA, Chamber Orchestra of Cascais and Oeiras, *When the Violin Shined*, Palace of the Aciprests, Oeiras, Portugal, November 20, 2022

Mário MARQUES (dir. saxophone), CISMO convida Cristina Branco, Ribeira de Pena, August 16, 2022

Mário MARQUES (dir. saxophone), CISMO convida Cristina Branco, *Festival CisterMúsica*, Alcobaca 14, 2022

Mário MARQUES (Musical dir.) Lúmen, *S.A. Marionetas*, Arcos de Valdevez, December 16, 2022

Mário MARQUES (Musical dir.) Lúmen, *S.A. Marionetas*, Bragança, July 22, 2022

Mário MARQUES (Musical dir.) Lúmen, *S.A. Marionetas*, Espinho, August 8, 2022

Mário MARQUES (Musical dir.) Lúmen, *S.A. Marionetas*, Vila Real, July 15, 2022

Mário MARQUES (saxophone), Color Wheel Ensemble, *Festival de Música da Póvoa do Varzim*, Póvoa do Varzim, July 14, 2022.

Mário MARQUES (saxophone), Gaudeamus, *António Victorino d'Almeida*, Centro Cultural Olga Cadaval, Sintra, July 7, 2022

Mário MARQUES (saxophone), *Mário Marques e Gonçalo Pescada: Tributo a Piazzolla*, Évora, Museu Nacional Frei Manuel do Cenáculo, March 8, 2022

Mário MARQUES (saxophone), *Mário Marques e Gonçalo Pescada: Tributo a Piazzolla*, Aljezur, Algarve + Sustentável, October 20, 2022

Mário MARQUES (saxophone), *Mário Marques e Gonçalo Pescada: Tributo a Piazzolla*, Faro, 2022  
Nancy Lee HARPER, "A Spiritual Journey: Four Solo Piano Works by Malcolm Dedman inspired by Bahá'í references", 44th EPTA conference, Guimaraes, Portugal, hosted by EPTA Portugal, videoconference, September 2, 2022

Trio Cancioneiro, João NOGUEIRA (Double bass), *Programa variado*, Conference IALIC 2022, Instituto de Educação, Universidade de Lisboa, September 7, 2022

Voice'n'Combo, João NOGUEIRA (double bass), *Time for Jazz*, Teatro-Cine, Torres Vedras, May 21, 2022

WeTumTum/Mariana MIGUEL, *CRASSH Recycled*, live performance using unconventional percussion instruments. Collaborated with WeTumTum, Aveiro, February 12 & Porto, July 1 & Ílhavo, August 13 & Porto, December 10, 2022

### 3. Multimedia (including CDs) (21)

Bandão Virtual, João NOGUEIRA (Double bass), *Amoroso* (Garoto), Casa do Choro/Escola Portátil de Música, June, 2022 (<https://youtu.be/Burz-6plmnQ>)

Bandão Virtual, João NOGUEIRA (Double bass), *Anfibio* (Moacir Santos), Casa do Choro/Escola Portátil de Música, November, 2022 (<https://fb.watch/i4gCIU4vCy/>)

Bandão Virtual, João NOGUEIRA (Double bass), *Os boêmios* (Anacleto de Medeiros), Casa do Choro/Escola Portátil de Música, April, 2022 (<https://youtu.be/yzIZ6V8JHmQ>)

Bandão Virtual, João NOGUEIRA (Double bass), *Pisei num despacho* (Geraldo Pereira e Elpídio Viana), Casa do Choro/Escola Portátil de Música, December, 2022 (<https://youtu.be/wOH3lheUdC8>)

Bandão Virtual, João NOGUEIRA (Double bass), *Santo Amaro* (Franklin da Flauta, Luiz Claudio Ramos e Aldir Blanc), Casa do Choro/Escola Portátil de Música, July, 2022 (<https://youtu.be/bN0A5ROwgDQ>)

Gonçalo MOREIRA (composer, pianist), *Brisa*, Youtube (2022). Gonçalo Moreira - "Brisa" (Solo Piano)

Gonçalo PESCADA, Quartz Quintet, *Raízes do Som I, "Works by Portuguese Composers for Accordion and String Quartet"*, CD (Festival DME, 2022)

Jorge GRAÇA, *Alfabetário*, Max-MSP instrument that uses a computer keyboard to project single letters from inputted words while also launching samples with different people saying those same letters. The cadence of speech from the samples is synced to digital instruments that generate a modal harmony. The third mode of the instrument creates an algorithmic poem based on the inputted words up until that point

Jorge GRAÇA, *Camila*, interactive and automatic music box that responds to the presence of people below a certain distance, playing its song in different speeds according to the proximity of the user.

Jorge GRAÇA, *CyberBoard*, electronic instrument based on Arduino and with Ableton Live integration that enables the user to play chords using an ironing board and an iron

Maria João SOUSA (soprano), Recording of *Um Banho de Sons by Tiago Derriça*, Lisboa, Academia de Amadores de Música, November 5, 2022

Mariana MIGUEL (piano, prepared piano, electronics), *piano oceano*, CD (2022), 7316214750994

Mário MARQUES (Producer, saxophone), *Color Wheel Ensemble, CD (Author's editions, 2022)*

Mário MARQUES (Producer), António Saiote e Orquestra de Jazz do Hot Club, *Groovid -Gravado ao Vivo*, CD (Author's editions, 2022)

Mário MARQUES (Producer), Eduardo Lopes, *Sounds of a Jazz Octet*, CD (Author's editions, 2022)

Mário MARQUES (Producer), Sérgio Carolino & Jim Thompson, *Efervescence*, CD (Author's editions, 2022)

Mário MARQUES (Producer), Sérgio Carolino & João Barradas, *Visions*, CD (Author's editions, 2022)

Mário MARQUES (Producer), Sérgio Carolino, *Below 0*, CD (Clean Feed, 2022) CF594CD

Mário MARQUES (Producer), Sérgio Carolino, *Pocket Change*, CD (Author's editions, 2022)

Mário MARQUES (Producer), Sérgio Carolino, *XL Duo, Game Over*, CD (Author's editions, 2022)

Nancy Lee HARPER CD - *Malcolm Dedman, Piano Works, Vol. 1*, Reformation, Sonata no. 2, Four Kinds of Love, Sonata no. 3. *Toccata Classics*, TOCC 0649

#### 4. Courses and masterclasses (12)

CMT Project/Jorge GRAÇA, *i.Lab Mil Pássaros*, intensive training week for people who work with babies and young children, culminating in a multidisciplinary interactive performance for babies, collaborating with Companhia de Música Teatral, Loulé (Algarve), July 25-30, 2022

CMT Project/Mariana MIGUEL, *i.Lab Mil Pássaros*, intensive training week for people who work with babies and young children, culminating in a multidisciplinary interactive performance for babies, collaborating with Companhia de Música Teatral, Loulé (Algarve), July 25-30, 2022

Eduardo LOPES, Drum set Master Class at Conservatório do Vale do Sousa, Lousada, March 25-26, 2022

Eduardo LOPES, Drum set Master Class at Escola das Artes do Alentejo Litoral, April 10, 2022

Eduardo LOPES, Percussion Master Class at Conservatório de Música Jaime Chavinha, Minde, April 29-30, 2022

Eduardo LOPES, Percussion Master Class at Conservatório Regional Silva Marques, Vila Franca de Xira, May 21, 2022

Helena RODRIGUES, "Afinação do Olhar", *Eborae Musica*, Convento dos Remédios, Évora, October 15, 2022

Helena RODRIGUES, "Afinação do Olhar", Workshop in *Seminário Internacional de Educação Musical Infantil: A Arte para a Infância na Perspectiva da Companhia de Música Teatral de Portugal*, Escola de Música da Universidade Federal de Minas Gerais, November 3, 2022

Maria João SOUSA (singing teacher), *Workshop de Música de Câmara*, singing coach in a chamber music workshop, Lisboa, Academia de Amadores de Música, April 11-13, 2022

Maria João SOUSA (singing teacher), *Workshop de técnica vocal*, taught singing workshop, Lisboa, CUPAV, April 3, 2022

Nuno ARRAIS (invited teacher), *Masterclasse de Contrabaixo*, AMVP – Academia de Música de Vilar do Paraíso, Vila Nova de Gaia, June 03-04, 2022

Nuno ARRAIS, Helena RODRIGUES "Questões de desenvolvimento humano e intersubjetividade nas aulas de instrumento", *EnIMUs 2022 Encontros Internacionais de Música - Conservatório de Música de Felgueiras, Felgueiras, December 17-23, 2022*

## L. Dissemination in social media (5)

Helena RODRIGUES, Interview for RDP Antena 2, *Império dos Sentidos*, September 20, 2022.

Nancy Lee HARPER, Broadcast no. 513 thegrand@101, Kitchner, Ontario, Canada - “Four Kinds of Love” and “Reformation” by Malcolm Dedman, October 2, 2022

Nancy Lee HARPER, Broadcast no. 522 thegrand@101, Kitchner, Ontario, Canada - “Piano Sonata no. 3” (complete) by Malcolm Dedman, December 4, 2022

Nancy Lee HARPER, NCCR “Cooler Classics”, interview with Nancy Lee Harper and Malcolm Dedman by Peter Lewis, host, North Cotswold, England. <https://www.mixcloud.com/peter-lewis15/nccr-cooler-classics-14th-august-2022/> Sonata in Bb by António Leal Moreira (I) and Four Kinds of Love (complete) by M. Dedman, ca. 48”, August 14, 2022

Nancy Lee HARPER, NCCR “Cooler Classics”, interview with Nancy Lee Harper on Iberian Music by Peter Lewis, host, North Cotswold, England. <https://www.mixcloud.com/peter-lewis15/nccr-cooler-classics-14th-august-2022/> Performed by Nancy Lee Harper: António Fragoso (1897-1918), Nocturno; 6 November 2022. 5’ 28” - 11’18” – 35’45”, <https://www.mixcloud.com/peter-lewis15/nccr-cooler-classics-6th-november-2022/>