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Keywords: archaeology, performance, musical archives, 20th-century portuguese music.

Archival work and performative practices: Case studies of three Portuguese personalities

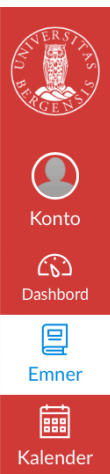
The archive as a concept and source of knowledge comes from ancient Greece (Derrida 1996), establishing itself during the Middle Ages (LeGoff 1992). However, it is during the modern age that it assumes its relevance for the understanding of national issues, communities, or individuals (Osborne 1999; Featherstone 2000). In recent years, some publications have related this concept to performance research, namely Paulo de Assis (2018), who has proposed an archaeological approach (Foucault 1969) methodology, in which the archive provides materials that are crucial to the construction of the performance.

In Portugal, the access to some archives is difficult. Libraries and museums lack human resources, the materials are usually uncatalogued, and the maintenance conditions are poor. Nonetheless, private collections usually provide useful complementary information for the research process.

This paper focuses on our experience with the archives of three personalities with relevant roles in the 20th-century Portuguese musical scene: the concert organiser Ema Câmara Reis (1897-1968), and the composers Victor Macedo Pinto (1917-1964), and Constança Capdeville (1937-1992).

The objectives of this research were: 1) to discuss the relevance of archival work for musical performance; 2) to reflect on the issues of access and preservation of archives in Portugal; 3) to promote the dissemination of representative Portuguese musical works. The methodology adopted was based on archival research at the National Library of Portugal, the Portuguese Society of Authors and private collections, and involved the organisation of materials and their content analysis and systematisation.

Preliminary results revealed problems in the identification and organisation of the collections. Our research had a positive impact, identifying and discovering materials related to works and performances, such as letters, scores, magnetic tapes or press clippings. These materials have proved essential in the preparation of critical editions and the production of recreations (in progress and already presented). Thus, the results can be replicated with other archival contents, enabling the exploration of new performative practices and the recreation and dissemination of works that were out of circulation since their composition.



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Key Questions

1. Which is the researcher's role in the conservation of musical archives?
2. How to systematize archival materials aiming to their integration into performative practices?
3. How can the archive contribute to the production and dissemination of musical works?

References

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Konto

Dashboard

Emner

Kalender

Innboks

Historikk

Hjelp

Si fra

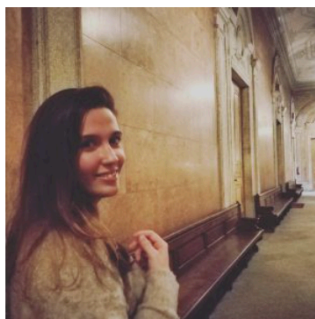


Biography Ana Barros



Ana Barros is a PhD candidate in Music Performance at the University of Aveiro with a grant by the FCT. As a singer gave special relevance to Portuguese music, dedicating her discography to it. She maintains a career as a singer, having performed all around Europe, EUA, Brazil and Mexico.

Biography Mónica Chambel



Mónica Chambel is a doctoral fellow at the University of Aveiro and INET-md, where she studies the theater-music works of Constança Capdeville. She is a fellow of the project "Xperimus - Experimentation in music in Portuguese culture" and produced "Capdeville XXI", a project funded by the Portuguese Culture Ministry.

Biography Gustavo Afonso



Gustavo Afonso is a Portuguese pianist and has been awarded prizes in several national and international competitions. Gustavo has performed extensively in Portugal, including as a soloist with orchestra. He is currently a PhD candidate in Music Performance at the University of Aveiro, with a fellowship granted by the INET-md/FCT