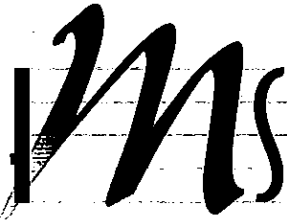


Music Cultures Identities

19th Congress of the



International Musicological Society
Internationale Gesellschaft für Musikwissenschaft
Sociedad Internacional de Musicología
Società Internazionale di Musicologia
Société Internationale de Musicologie

Programme and Abstracts

Roma, 1-7 July 2012
Accademia Nazionale di Santa Cecilia
Auditorium Parco della Musica, Roma

Novembre | 2011

FREE PAPERS SESSIONS

FP 4a Northern European identities

Chair: Philippe Vendrix

Tuesday, 3 July, 3.00 pm - 6.30 pm

room: MUSA - Museum of Musical Instruments

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|------|------------------------|--|
| 3.00 | Liisamaija Hautsalo | <i>Articulations of identity in Finnish opera</i> |
| 3.30 | Audron Žilraitytė | <i>Forms of the cultural identity of Lithuanian ballet</i> |
| 4.00 | Gražina Daunoravičienė | <i>Phylogenesis of the national identity idea in contemporary Lithuanian music</i> |
| 4.30 | Luca Sala | <i>Identity and national influences in Mieczyslaw Karłowicz symphonism</i> |
| 5.00 | | coffee break |
| 5.30 | Petra van Langen | <i>Defining Catholic identity in music in The Netherlands, 1850-1948</i> |
| 6.00 | Koenraad Buyens | <i>Building a Belgian national identity through music: Brussels, 1830-1850</i> |

FP 4b Portugal, 18th-19th centuries

Chair: Manuel Pedro Ferreira

Tuesday, 3 July, 3.00 pm - 7.00 pm

room: Auditorium Arte

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| 3.00 | Cristina Fernandes | <i>Crossing musical cultures at the Portuguese royal and patriarchal chapel in late 18th century: Italian models and local traditions in composition and performance practice</i> |
| 3.30 | Mario Marques Trilha | <i>Neapolitan "partimenti" and "solfeggi" in Portugal in the 18th century</i> |
| 4.00 | Marco Aurelio Brescia | <i>The phenomenon of symmetrical placement of twin organs in 18th-century Portuguese churches: Between Italian and Iberian organ-making influences</i> |
| 4.30 | Ricardo Bernardes | <i>The finding of a "lost" opera: Issues of gender, colonialism and taste in "A Saloia Namorada" (1793) by Leal Moreira and Caldas Barbosa in the context of the late 18th-century Italian influenced comic opera in Portugal and Brazil</i> |
| 5.00 | | coffee break |
| 5.30 | David Cranmer | <i>The Portuguese composer Marcos Portugal (1762-1830): Processes of identity and rejection</i> |

Ricardo Bernardes (University of Texas, Austin, USA; Universidade Nova de Lisboa, Portugal)
The finding of a "lost" opera: Issues of gender, colonialism and taste in "A Saloia Namorada" (1793) by Leal Moreira and Caldas Barbosa in the Context of the late 18th-century Italian influenced comic opera in Portugal and Brazil

This presentation aims to discuss the newly rediscovered intermezzo *A Saloia Namorada*, in the context of transatlantic musical and political relationships between Italy, Portugal and Brazil in the late 18th century. This unique work, previously considered lost, has been found by the author of this paper in the Library of the Congress, Washington D.C. The libretto of this one-act work, premiered in the Teatro de São Carlos in 1793, was written by the Brazilian poet and musician Caldas Barbosa (1740-1800) and set to music in an Italianized style by the Portuguese composer António Leal Moreira (1758-1819). The importance of *A Saloia Namorada* also lies in the fact that it is the only 18th-century operatic work in Portuguese discovered to date that has recitatives instead of spoken dialogue. A study of this score's provenance and its accession to the Library of Congress are also discussed, since the newly-discovered score also opens an interesting question about how those works reached the USA in 1922 by the purchase of material originally marked as coming from the "Royal Collection of Lisbon". Issues of gender, colonialism and musical taste will be discussed, based on the archetypical characters/roles presented in this work, represented through both theatrical and musical elements.

David Cranmer (Universidade Nova de Lisboa, Portugal)

The Portuguese composer Marcos Portugal (1762-1830): Processes of identity and rejection

The Portuguese composer Marcos Portugal (known in Italy and elsewhere as Marco Portogallo) is remarkable in that his surname is the name of his country. Thus in his very name he is a potential standard-bearer for his nation and hence his culture. Yet in Portugal, the land of his birth, though he was in his lifetime more popular internationally than any Portuguese composer before or since, until recently he has, for various reasons, been systematically rejected and denigrated. In Brazil, where he died a Brazilian citizen, he has suffered exactly the same fate, though for quite different reasons.

At the same time, certain individuals have strongly identified with or been identified with the composer: his singing pupils the Portuguese *infantas* Maria Isabel and Maria Francisca de Assis championed his music at the Spanish court, following their marriages to Spanish princes; the *prima donna* Angelica Catalani was strongly identified with his music in London, where she sang the operas he had composed for her in Lisbon. The great tenor Domenico Mombelli, who sang in more Marcos Portugal premieres than any other singer, continued to perform his music in Italy, together with his daughters, when the composer's popularity was well in decline.