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UMA DISCOGRAFIA DE CDs DA COMPOSIÇÃO
MUSICAL EM PORTUGAL
DO SÉCULO XIII AOS NOSSOS DIAS

A CD DISCOGRAPHY OF MUSICAL
COMPOSITION IN PORTUGAL
FROM THE 13th CENTURY TO THE PRESENT

Prefácio de Owen Rees

IMPrensa NACIONAL-CASA DA MOEDA

LISBOA
2003

Título: Uma Discografia de CDs da Composição
Musical em Portugal do Século XIII
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Edição: Imprensa Nacional-Casa da Moeda

Concepção gráfica: Branca Vilallonga
(Departamento Editorial da INCM)

Capa: «Retrato de Senhora», de Veloso Salgado,
óleo, 1887

Tiragem: 800 exemplares

Data de impressão: Maio de 2003

ISBN: 972-27-1174-1

Depósito legal: 192 872/03

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PREFACE

The period since the arrival of the audio compact disc has also been one of, in many repertorial areas, burgeoning activity with regard to the study, performance (both professional and amateur), and recording of Portuguese music. These developments have been observable both within Portugal and in other countries. The present Discography is itself one of the symptoms of this tendency; it should moreover act as a catalyst contributing towards continuing growth in the field by, it is to be hoped, further stimulating a wider awareness of Portuguese musical culture. More specifically, it is a valuable contribution to the gradual but very welcome and urgently needed increase in reference tools available to those studying Portuguese music, and those involved (or potentially involved) in performing it. [In the field of recordings, besides this Discography are those which have been published in the *Revista Portuguesa de Musicologia* (Associação Portuguesa de Ciências Musicais).] As is made clear in the authors' *Introduction*, this is of necessity an ongoing project, with the current edition of the catalogue representing the initial «snap-shot».

The Discography also serves the purpose of revealing some of the gaps in what Portuguese music has hitherto been made available on compact disc. It is not, of course, surprising to observe by means of the current catalogue the tendency — in some cases a tendency visible generally in the world of recording — for particular works to attract multiple recordings while other elements of the same composer's output or of those by other composers, however worthy in musical terms, remain unrecorded and unperformed or rarely performed. While, naturally, this is sometimes a reflection of musical quality, a principal determinant is often the availability or otherwise of modern editions easily accessible to performers. (A rather special case is that of *Crux*

fidelis, famously but problematically attributed to D. João IV, and long established in the repertoires of, for example, English church choirs, a phenomenon reflected in the recordings of the piece by no fewer than four such choirs listed in this Discography.)

A discography such as this, then, can serve as a vivid means of revealing, or reminding us of, just how much fine Portuguese music remains to be disseminated to a wider public through the vehicle of recordings: it is to be hoped that performers will be inspired to cast their nets widely and imaginatively.

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INTRODUCTION

«In our musicological landscape [...] the thinness and poverty of specialized bibliography, added to the weakness of the respective institutional support (both in pedagogical and professional terms) force any newly arrived researcher, who is interested in the History of Portuguese Music, to constantly retrace steps and reopen trails previously taken and opened by others. This is often quite useless. What results from all these efforts is the constant (re)discovery of the same data. Even though it seems obvious that these data should constitute established bases of information, the fact is that these data remain, at best, buried in the footnotes of obscure addenda of very limited editions. At worst, the data remain sequestered in the secretive erudition of a previous scholar.»

RUI VIEIRA NERY, *A Música no Ciclo da «Biblioteca Lusitana»*, Lisbon, Fundação Calouste Gulbenkian, 1984, pp. 13-14. (Excerpt translated from the Portuguese by JMB.)

A CD Discography of Musical Composition in Portugal from the 13th Century to the Present *deals with a repertory of musical compositions as well as a collection of composers which are largely unknown not only internationally, but also in Portugal, outside the musicological circles. In terms of repertory, it contains mostly information not found in the standard listings of recorded music. Far too many composers with entries in this book do not have entries in the standard sources of information about musicians. Either because Portuguese musicologists have not, until recently, participated very actively in the endeavors of the international musicological community or have not divulged their participation, or again because many recordings' labels are either very small, private and non-musicological, or else state-sponsored but still not musicological*

in nature, information is still largely not to be found in the standard international databases. Hence, this information does not pertain, in practice, to a real public domain, if we consider that «a real public domain» has to do with the availability of tangible information. Today we know that Vikings and Oceanic peoples were likely to have known of the existence of the Americas before Columbus, but such information only became part of «a real public domain» after it was made available and divulged in tangible maps that put together and displayed all the geographical information available. Likewise, for the most part, before the present book, discographic information on this repertory remained isolated, disperse, and hidden in the recordings themselves, in each publisher's catalogue when it existed at all (and had a comprehensible format), and more recently in the work initiated by Luísa Cymbron and Joaquim Carmelo Rosa «Para uma Discografia da Música Portuguesa», first published in Revista Portuguesa de Musicologia, Volume 2, of 1992, which received only a very small circulation within a select group of professionals. As for publisher's catalogues, they are often nonexistent or hard to come by. Additionally, publisher's or distributor's catalogues almost always lack information on the contents of the recordings. Although still lacking information, along with the one initiated by Cymbron and Rosa the present discography is the second attempt at creating a sonic map of the aforementioned repertory, and of offering the repertory to the public domain.

We have recently realized that in the international context, people do not know of the existence of these Portuguese composers and their work. In fact, most people cannot identify, and cannot be expected to identify, a Portuguese name. A number of major contributions to change this state of affairs have come, in the last 50 years or so, from scholars such as José Augusto Alegria, Maria Augusta Alves Barbosa, João de Freitas Branco, João Maria de Freitas Branco, Manuel Carlos de Brito, José Maria Pedrosa Cardoso, Mário Vieira de Carvalho, Paulo Ferreira de Castro, Solange Corbin, Gerhard Doderer, Manuel Pedro Ferreira, Macário Santiago Kastner, Francisco d'Orey Manoel, Manuel Moraes, Rui Vieira Nery, Owen Rees, Joseph Sherpereel, and Robert Stevenson, among others. These and other scholars have undertaken, first, the crucial endeavor of uncovering the basic data of Portuguese music history (what Rui Vieira Nery calls «musical archaeology», Manuel Carlos Brito calls «musical philology», and João Pedro d'Alvarenga describes in jesting as «a ruminating task»), and then of examining it. Even though the need to realize an «archaeology» of composition in Portugal has been felt throughout hundreds of years — and punctual contributions

have existed intermittently — this work is not yet finished and will have to continue. Nevertheless, such work of discovery and dissemination can proceed all the better if there are multiple voices divulging what has been found. In this context, we would like this discography to provide one more opportunity for readers to take notice, first, of the very existence of these composers and this repertory, and second, to start engaging in evaluative studies of the existing material.

The current work itself is not evaluative. Rather, it aims at being something of a general-area map, a cartographer's offering to researchers, a chart of discoveries in a context where there are only few and circumscribed maps known only to connoisseurs. When we studied music and musicology at Universidade Nova de Lisboa and at Columbia University in the City of New York, we realized that many historical views of Western music were geographically confined. For instance, the standard views on European medieval religious music failed to examine a large number of local traditions. European medieval secular music was largely confined to France and Germany — which fortunately is no longer the case. During all periods of history there were entire genres missing in the described repertory. Even regarding more recent periods for which one would expect a better grip on information, fairly recent descriptions and studies of European nationalistic movements of the 19th century still do not mention all the phenomena supposedly chosen as a category of study. Later, faced with the complexities of teaching, we had a chance to sense the extent to which this was a problem. Indeed, the most oversimplified, decanted views of European music history could be rather abruptly inaccurate. For example, we found in a Music Humanities textbook in the United States of America — Music: A Listener's Introduction, by Kenneth Levy, ©1983, Harper & Row — a map of «Musical Cities of the Nineteenth Century» opening the section on that historical period. For the Iberian Peninsula, the map presented only Barcelona! We think that this approach to teaching European music even at a basic level is an oversimplified, if not inaccurate view of the topic. Musicologists in general would therefore benefit from learning, first, of the very existence of the repertory we are presenting as well as of other neglected repertoires, and secondly, of these and other composers. Musicologists could then study the more encompassing European repertory and musical lives, re-evaluating our view of European music as a whole. Even if scholars were to conclude that in the 19th century there were indeed no «musical» cities in Iberia other than Barcelona, for example, at least one could then trust that they were arriving at an informed conclusion, depending on the criteria adopted

for considering a city to be «musical». An informed conclusion of this kind is not yet possible in the current context of musicology. We believe that it is important (as well as their responsibility) for Portuguese musicologists and librarians to make this repertory and these composers known to music scholars of any nationality. Only with the knowledge of this repertory (along with others) can the persistently flawed view of European music be corrected. Furthermore, we believe that the study of this repertory will come to meet the need currently felt by many musicologists to diversify their object of study. Before the post-modern period, musicological studies took a somewhat modernist approach to the study of music history. European written music repertoires and styles were seen as reflecting a directional progression, or «evolution», generally from something simpler to something more complex. But with the development of fast means of mass transportation and communication, which brought about the confluence of many peoples and therefore many musics, multicultural ideas developed in academia. A post-modernist view of the world started to demand that multiple repertoires be studied — repertoires coming from all geographical directions, and from all chronological times. As the repertory offered in this book comes from a new direction as far as the international musicological community is concerned, we hope that it will be taken as one of the aforementioned new and plural objects of study. On a more local level, Portuguese university students and Portuguese scholars in fields of the humanities other than music would also benefit from consulting this discography. We think that many Portuguese people might learn something about their own culture, the very existence of which they haven't had a chance to consider. The intended readership of this book is therefore the international musicological community, as well as the Portuguese humanities community at large, including university students.

In terms of methodology, we started with the «archeological» data collected by the scholars mentioned earlier in this introduction and we began by surveying electronic catalogues available at recording «megastores» in Manhattan. These commercial electronic catalogues contained much more information on the topic at hand than did the academic and university catalogues of international scope. The reasons for this substantial discrepancy in non-commercial and commercial information offerings are obviously of major importance in the realm of the sociology of music and culture, but the issue is far too complex to be discussed here. Our second step was to search printed catalogs of commercial publishers and distributors, especially in the U. S. A., as this is a country that treats information with efficiency. We subscribed to the mailing

lists of all labels that had produced or distributed even one single recording containing one single piece of this repertory. We scanned the respectable-sized commercial Koch/Schwann Classics catalogue to the utmost detail. Although we expected this commercial authority respected in academia to list all the classical CDs ever published, we soon learned that such was not the case. By the time we finished scanning Koch/Schwann, we realized we had more information on this repertory than the catalogue did. Finally, in search of details we thought important and which the catalogues didn't contain, we tried to examine the recordings themselves. When we realized we had had to revert to the most basic and primary mode of research by going to the field, we understood the full meaning of what Rui Vieira Nery was saying in the excerpt we chose as the epigraph to this discography — that the subject matter we initially thought to belong to the public domain, and to be easily accessible for consultation, was not in fact available, and that we would have to reopen trails and retake steps previously opened and taken by others. We purchased recordings both in Lisbon and in New York, spending what for us amounted to a fortune. We examined recordings at the Portuguese National Radio archives and the Lisbon Municipal Sound Archive (Fonoteca Municipal de Lisboa). When we were able to purchase or borrow the actual recordings, we took the information directly from them. Unfortunately, it was not always possible to follow this method, and some information remains incomplete despite our efforts. Faced with the choice of continuing this investigation ad aeternum until we could examine all the physical recordings or publishing the present results, albeit imperfect, we opted for the latter. Many factors conspired against our work. For example, many publications were extremely small in the number of recordings issued, and many issues did not have public distribution. At the National Radio archives some specific recordings are registered as existing in the collection. However, they are physically missing, even though they have not been checked out. To our knowledge, the Portuguese National Radio archives are currently the only place that should own the most part of this repertory, if not all. The Lisbon Municipal Sound Archive (Fonoteca Municipal de Lisboa) collects mostly pop music. Hence, once again, completing the full circle, we turned to catalogues and publishers' lists when we could no longer purchase or borrow the recordings. In this regard, we faced a laborious task in Portugal, where catalogues were difficult to access and most labels were arcane, as already mentioned. We might have participated unknowingly in the emergence of commercial recordings' catalogues in Portugal, since our requests for information didn't pass unnoticed — they were in fact taken with grace

and eagerness — and things have improved greatly since. We might have also pushed unknowingly for some small labels to distribute their recordings at a commercial level. Independently, the 1990's represented a fast rate of technological and commercial development in Portugal. This rapid growth reached the domestic recording industry precisely at the time when this discography was being created. In contrast with the difficult access to the private labels, access to government-owned labels was made easier from the beginning with the help of Dr. José Peles, then President of Portugal's Direcção-Geral dos Espectáculos of Secretaria de Estado da Cultura, as well as of Arquitecto Romeu Pinto da Silva, General Coordinator of Portugalsom and Strauss/Portugalsom. Nevertheless, even with respect to the Portuguese national label, the data seemed to be more fluid than we initially expected. The dates officially given as the production dates of many recordings and the dates in which these recordings were actually issued often do not coincide. Occasionally, the dates printed on a CD box and those printed on the CD itself are different. We believe that it is accurate to say that in general the dates attributed to a specific recording are only approximate. This is because the date of scheduled production of a recording is often different from the date of its actual production.

As the title of this discography suggests, we included a) composers who were born in Portugal and who lived and composed in Portugal, even though they might have lived and composed elsewhere as well, and b) composers who were born elsewhere but who either lived and composed in Portugal or whose music influenced Portuguese composition. Despite this apparently clear scope, the decision regarding whether or not to include certain composers was difficult. The decision whether or not to include Spanish master Francisco Guerrero (1528-1599), for instance, was problematic. What criteria should one adopt in deciding who «influenced» composition in Portugal? With a considerable list of recordings, Guerrero was a case in point, yet he could not open a precedent to the entrance of dozens of other composers «exclusively» from a country other than Portugal who had an impact in Portuguese composition (Debussy, Bartok, etc.). Nevertheless, we had two strong reasons to list a particular recording where two of Guerrero's pieces are presented. First, Guerrero's music, in this case, is contained in a compilation of works exclusively by composers of the Lisbon Royal Chapel. Second, as musicologist Bernadette Nelson writes in the notes to the Hyperion CDA 66725 of 1994 in question, one of the pieces featured — the motet Ave Virgo Sanctissima — belonged to a book of masses dedicated to

Dom Sebastião. Guerrero made a point of presenting this work personally to the Portuguese king. For his active participation in Portuguese musical life — as well as for Guerrero's role as a teacher and model of many Portuguese composers — we decided to include him in this friendly gesture of homage. We included a few other composers born in Spain without as much ado as in Guerrero's case. These were composers who seemed to us to be regarded either as Portuguese or as important elements in the composition processes in Portugal. Among these we included various composers from the 16th, 17th and 18th centuries, such as Estêvão Lopes Morago, Francisco de Santa Maria, Pedro Thalésio, and Diego de Alvarado, for example, who were either born in Spain and exercised their profession in Portugal, or whose place of birth is not known for sure (Dom Francisco de Santa Maria, Pedro Thalésio). Jayme de la Té y Sagau, a Catalan born in Barcelona circa 1680, lived in Lisbon from 1708 until his death in 1736. He had a printing office in Lisbon where, according to musicologist Gerhard Doderer, he printed 253 Cantatas. Some of these Cantatas were his own compositions, and we were delighted to be able to include two of them in this discography. Another foreigner who had Cantatas printed by Jayme de la Té y Sagau was the Baron of Astorga, Sicilian Emmanuele d'Astorga born circa 1680, who died in Madrid circa 1757. He lived in Lisbon for a short period of time, between 1721 and 1726, and yet he participated actively in its musical life. We include him here as a guest. Conversely, a composer from Majorca known as Literas or Lliteres was not included, despite his presence in the court of Sintra some time between 1700 and 1725. This is because it is not yet known precisely what his role was in Portuguese musical life. The Spanish Ernesto Halffter (1905-1989), a refugee from the Spanish Civil War, lived, composed, and was performed in Portugal between 1936 and 1955. His music includes some Portuguese themes, as he drew on Portuguese musical folklore. For all these reasons, he was included in this discography. Of more recent times, we included Galician composer Enrique Macias (1958-1995) for his role in Emmanuel Nunes' composition seminars and as his assistant, for his presence in the Gulbenkian Festivals of Contemporary Music, and for his participation in the Fernando Pessoa competition. Finally, we include Enrique Macias for the strongest of all compelling reasons — he was embraced as a colleague by the current generation of Portuguese composers. However, ambiguities and openness with regard to nationality are not limited to this duality of Portugal and Spain, even though, as anyone familiar with the history of Portugal and/or Spain would know, the social history of our two countries is intertwined.

Christopher Bochmann was born in England in 1950, and yet he has been shaping the current generation of Portuguese composers by teaching at the National Conservatory of Lisbon since 1985. He has also composed while living in Portugal. Whether or not he has become a Portuguese citizen (which we regard as a personal matter) is irrelevant in our professional context. In this discography, Christopher Bochmann is considered a Portuguese composer of English origin. As for Brazilian composers, the matter gets even more fluid, since we were part of the same nation for a long time (1500-1822) and we still share an interactive social history. Some Brazilian composers of the 18th-19th centuries such as Lourenço Fernandes Braziel, José Maurício Nunes Garcia, Jerónimo de Souza Lobo, João de Castro Lobo, José Joaquim Lobo de Mesquita, Ignácio Parreira das Neves, and Manuel Dias de Oliveira, were not included as they did not seem to have been primarily active either in the context of the social history of Portugal, or in the territory that is today Portugal. Other Brazilian composers of the same period such as Joaquim Manuel da Câmara, were included on the grounds that they were composers associated with the Portuguese court of D. Maria I in Brazil. As far as Brazil is concerned, we included also composers who musicologists Manuel Moraes and Rui Vieira Nery have shown to have been involved in Portuguese musical life as illustrated by some of the recordings of Segréis de Lisboa — for example Gabriel Fernandes da Trindade even though his birthplace is unknown to us. We also included composer Ivo Cruz, a Brazilian born in Corumba who, in our century, was important in the context of Portuguese musical life. We included a composer from East Timor, Professor Simão Barreto, who was born in 1940 and is currently a composition teacher at the Conservatory of Macao, presently China. It was not out of a lingering colonial penchant that we included Simão Barreto in this discography. Simão Barreto is an East Timorese composer surrounded in this discography by five Portuguese colleagues in a special recording that received a limited edition. This recording was produced in 1997 as a gesture of political solidarity with the peoples of East Timor at a time when Indonesia was waging war against the East Timorese for their voting for national independence. Including the Portuguese composers and omitting the one Timorese composer included in the same recording would not be acceptable. French musicologist Jacques Chailley harmonized a few Portuguese folk songs. This might not constitute reason enough for him to be included in this discography. Nevertheless, he is surrounded by seven Portuguese composers in a recording of «harmonizations» of Portuguese folk songs rendered by the Lisbon Chamber Choir (Coro de Câmara de Lisboa). It would

make no sense to omit his Portuguese folk-inspired pieces, or to deny his presence in this discography. All the aforementioned examples of fluidity should serve to illustrate the openness of content of this discography. As we were aware that our criteria of who should and should not be part of this discography might be imperfect, and that our perception of the consensus is subjective, we asked Dr. João Pedro d'Alvarenga (Portugal) and Dr. Tony Pizà (Spain) for advice in this matter, which we gratefully acknowledge. They looked at the early draft of 1996 and proposed a few specific changes, which were incorporated to our benefit. They also provided suggestions and left the matter to our discretion. Throughout the present discography, the data pertaining to the years prior to 1650 were reviewed by Doctor Owen Rees of Queen's College, Oxford University, who also extended his expert advice to many other aspects of this work, such as the technical terminology. His corrections and suggestions improved the quality of this discography by much. However, the end result is the exclusive responsibility of the authors.

*We organized this discography by author — listing also the titles of the pieces, along with the respective instrumental and vocal forces as well as the presence or absence of jacket notes — so as to provide both the music lover and the professional reader with an easy access to data. The reader who wishes, for example, to examine all the music of Diogo Dias Melgás available on CD will not need to struggle against many pages of obstacles. The reader who endeavors, for example, to undertake a comparative study of the various interpretations of the motet *Mulier quae erat* might still have to look up a few lines referring to the authors of the eras of the motet. However, that reader will no longer have to make an inordinate effort to search for the contents of all the CDs available. Hopefully, in the near future we will have indices allowing the reader to quickly find all the instances of *Mulier quae erat*, or all the instances of a countertenor, or all the instances of Mark Brown conducting, or all the instances of jacket notes by João de Freitas Branco, and so on. We omitted the titles of the recordings for three main reasons. First, there were too many recordings with the same title (for example Portuguese Keyboard Music, Sacred Works, or Organs of Portugal), and therefore listing titles would potentially lead to disorder. Secondly, few recordings have titles that denote their contents in a precise manner — as is the case, for example, of Portuguese Mannerist Music: Belém Music Cancioneiro (Movieplay MP 3-11001, 1988). On the contrary, many recordings have vague titles probably created by the business people involved in their production, and which are of little help for the professional. Thirdly, some titles might be somewhat misleading*

regarding their contents. Such is the case, for example, of Erato 2229-45977-2 (1993), with music by the Portuguese Frei Francisco de Santiago and Gaspar Fernandes, which is entitled *Nueva España* (New Spain). Although Gaspar Fernandes died in fact in Mexico in 1629, Frei Francisco de Santiago never left Europe, just one of his works having been found at Guatemala Cathedral. As a consequence of the chosen format, we wish to caution the reader against concluding that there is a large number of CDs of Portuguese compositions. When a recording contains pieces by various Portuguese composers, it is listed several times. Despite this drawback — which we try to nullify with Appendix I, which is in fact a recordings' index — we think the current format has strong advantages.

It is important for the reader — especially the non-Portuguese reader — to be aware of titles like «Abade», «Cónego», «Dom», «Frei» and «Padre», which are not part of the composer's name, even though they are eminently part of the composer's identity. In other words, these titles are used in this discography to the extent of our knowledge, but they are excluded from alphabetical considerations. The reasons for this choice are twofold. First, a title is not a name. Secondly, we might ignore some composers' titles. In fact, in the Portuguese musicological circles the titles seem to be used or omitted arbitrarily. For cases in which a composer is the king (e. g. Dom Diniz, Dom João IV), and therefore does not have a last name, the first name takes the lead in the alphabetical ordering (Diniz, João). For cases in which a composer's last name is «of Saint 'Something'», we alphabetized under «Saint» («Santo», «São»). Cases of multiple (but non-hyphenated) last names, which are very common in Portugal, were treated as if only «the last of the last names» were the last name. For example, composer Luís de Freitas Branco took «Branco» as the last name instead of «Freitas Branco» as Portuguese oral tradition holds. We are aware of the fact that, with this decision, we are disregarding a centuries-old tradition according to which we must learn and memorize the family name elected by each and every person to whom we refer. However, we wanted to engage readers who do not know our music with the insider's knowledge, or persons who are not familiar with Portuguese culture and its system of family names. These decisions regarding composers' names, as well as several other aspects of this work's organization and presentation, benefited from an early dialogue with Dr. Elisabeth Davis, Director of the Music Library of Columbia University, who also helped us throughout time with encouragement. We wish to thank her here, and we also want to stress that the inconsistencies and obscurity that might remain are our sole responsibility.

As with the personal titles of some of the composers, a few terms pertaining to the organ and its repertory were also not translated. Tento refers to a polyphonic composition frequently of imitative nature. Susana refers to a variation on the Chanson «Susanne un Jour». Meio Registo refers to a divided keyboard and therefore, commonly, to a piece for divided keyboard. Meio Registo Alto refers to the higher section of a divided keyboard, and it is a designation for a piece using divided keyboard where the principal material is in the right hand. Tiple is an old Portuguese term that, in its broad sense, meant «soprano». Here, it refers to a contrapuntal line in the right hand, and Dois Tiples to two contrapuntal lines in the right hand. Titles of pieces such as Tento de Meio Registo Alto de Segundo Tom Acidental were not translated, as they could not be rendered concisely into English. The preceding title might be translated as «Polyphonic composition on the second tone transposed, where the main melodic line is played on the higher section of a divided keyboard». We decided not to take this cumbersome path.

During the construction of this discography, in the context of our basic field-work, we found various cases of more than one composer with the same name or with very similar names, which brings about a chaotic listing of compositions for everybody, including interpreters and record producers. This is a very complex «archaeological» problem that will only be resolved with the publication of the projected dictionary of Portuguese music and musicians of the Calouste Gulbenkian Foundation or other of similar scope. For example, there seems to be a Frei Gabriel da Anunciação born in Ovar in 1681 who was a Franciscan in the Coimbra, Oporto, and Lisbon Convents, as well as a Dom Gabriel da Anunciação who died in Santa Cruz Monastery in Coimbra in 1603 — that is, before his homonymous was born. There is a Frei Francisco Baptista and a Francisco Xavier Baptista. There is a Manuel Cardoso from the 16th century who was born in Lisbon and worked in Leiria, and Frei Manuel Cardoso who was born in Fronteira in 1566 and died in 1650, having worked in the Carmo Convent in Lisbon as well as in Madrid. There seem to be three António Carreira, a father and a son in the 16th century, as well as a nephew in the 17th century. There seem to be two André da Costa, and at least two António da Costa. We are still in the letter «C» and it might be already enough for the reader to understand the scope of the major disentangling task we faced. Therefore, the reader should expect that this discography might list works as belonging to one composer when in fact they might belong to another. In the case of the three António Carreira, we opted for listing all the works of any author who goes by that name under that name, in a temporary fashion until the

lists of works of the three composers are clarified. In other words, in this discography the entry for António Carreira is a plural entry for three people. It is important to state that, in general, this discography as well as any other listings of Portuguese music of the written tradition can only be revised and corrected after the aforementioned Gulbenkian dictionary is finished and published, as it is expected to be the authority in this complex matter.

We found several cases of more than one edition of the same recording, often re-editions of LPs in CD format. Whenever we could, we listed all the editions of the same CD and marked them as such. But when we could not, we listed the most recent edition as that will be, in all likelihood, the edition that the reader will find available on the market. Along the same lines, when the dates printed on the CD itself and on its plastic box did not coincide (which happens often with recordings of Portugalsom, for example) only the most recent date is listed.

The reader will notice that sometimes we say that there are jacket «notes» accompanying the recording and that other times we chose to say that there is a «remark» or simply «biographical data». While examining the recordings, we found that while some labels include extensive literature, others have little (we also found that this choice seems not to correlate with the quality of the interpretations and the recordings — such seems to be the case of the Naxos label, for example). Although our judgment is necessarily subjective, we referred to texts about the music, its context, its instruments, or about the composer in question as «notes»; we referred to simple localizations of the music in place and/or time as «remarks»; and we called basic information on the major events of a composer's life «biographical data».

The attentive reader will also notice that we do not always list the individual sung parts of a mass of a given recording. Indeed, we list only those individual parts of the mass which we were able to verify had been recorded and which are presented in that recording.

Besides the CD discography per se (presented under another format in Appendix I), we have included an Appendix II with a few biographical data of Portuguese composers as well as of some composers who lived and composed in Portugal. As explained earlier, our data are not final, and should be taken as temporary while we wait for the publication of better biographic sources. Appendix II is directed, above all, toward those performers and performance decision-makers who might wish to record and publish pieces not yet recorded and published on CD. To find a composer whose music has

not yet been published on CD, performers who have access to scores (and their transcriptions, if necessary) need only to compare Appendix II with the discography. Appendix II could never have assumed its final form without the input of Dr. João Pedro d'Alvarenga of Évora University, but the responsibility for any errors that might remain is exclusively ours. Appendix III contains as many addresses of CD publishers and distributors as could be located. Our experience tells us that it is often difficult to find or even order a particular recording unless one has an idea of who publishes or distributes it — and where the institution or merchant can be reached. Even though nowadays labels buy each other or merge at a very fast rate and distributors buy each other or merge at a very fast rate as well, we still believe that Appendix III will be of help to the collector. It should be crucial for any institution that decides to start a collection of Portuguese music from the beginning. All throughout the discography as well as the appendices, cases in which information is not complete were not abandoned for insufficiency. We decided to include whatever information we could gather, even if incomplete, since it might still be of use to the reader.

*The compilation of this discography resulted initially from a need we felt for an easy means of access to data in our own work in the context of Portuguese music. As the discography assumed its present form and we became pleased with some of its aspects, we thought we would like to share it with others, and so did Imprensa Nacional-Casa da Moeda, hence its publication. We wish to thank Dr.^a Margarida Santos, Director of the Editorial Board, who represents a group of individuals who shared our belief. Since the very existence of this musical tradition in Portugal is unknown to many Portuguese people in particular and to the international community in general, we felt that we could bring it to the attention of as many people as possible with a bilingual version. We chose to present our work in Portuguese and English for a simple and obvious reason. English was the foreign language of choice because it is the language of most instances of international communication in the musicological field. This fact did not constitute a problem as far as we were concerned, as English is a language in which we often work. Coincidentally, we were happy to discover during our research that perhaps the strongest foreign rendition of this repertory comes from the United Kingdom. *Crux fidelis*, a piece attributed to Dom João IV, has been recorded at least by the Pro Cantione Antiqua, the Wells Cathedral Choir, the Oxford Camerata, the Christ Church Cathedral Choir, and the King's College Choir. Along with the Hungarians, who have an outstanding approach to musical education, our oldest historical allies*

from the north of Europe are among the more frequent foreign performers of our music. We thought that this was an opportunity for us to recognize the fact, and wish that this discography encourages more renderings of our repertory by the people of the United Kingdom. We also hope that other international performers follow suit. Professor Lewis Porter of Rutgers University in Newark, U. S. A., as well as Shawn D. Erickson, alumnus of Columbia University in The City of New York, helped us with revisions in the English text, while Fernando Miguel Bernardes, homme de lettres, helped us with revisions in the Portuguese text. We want to thank them for their time and patience.

The preparation of a discography of musical composition in Portugal is a dynamic and tortuous process, in constant need of updating when there is no centralized information. As mentioned earlier, new recordings are published often by labels with little commercial visibility. If you are a performer, or a publisher, or a distributor of this repertory and wish to contribute to the elaboration of this on-going discography — that is, if you want your recording included in a future discography of composition in Portugal — please send a free recording sample to 1) Instituto de Musicologia of Biblioteca Nacional de Lisboa at Campo Grande, N.º 83, 1700 Lisboa; another to 2) Associação Portuguesa de Ciências Musicais, c/o Universidade Nova de Lisboa at Avenida de Berna, N.º 26-C, 1000 Lisboa; as well as another to 3) Fonoteca Municipal de Lisboa at Praça Duque de Saldanha, Edifício Monumental, Loja 17, 1050 Lisboa. The ideal next step in this discography-building would represent a joining of forces with the indexing effort initiated by Luísa Cymbron and Joaquim Rosa (an actualization of this effort for the years 1996-1999 was presented in July 2001 by José Bruto da Costa and Rodrigo Gomes in *Revista Portuguesa de Musicologia*, Volume 9, 1999, pp. 137-152). In comparison with this list, Cymbron and Rosa's is more encompassing as it includes Singles, LPs and Cassettes besides CDs. In addition, their list includes recordings of music by anonymous composers. Moreover, Cymbron and Rosa present a numbering of the keyboard pieces by Carlos Seixas according to particular professional cataloguers, while we provide the numbering offered by the recordings' publishers. But because Cymbron and Rosa's work was ahead of its time, it did not benefit from a good technological back-bone. As Joaquim Rosa had the patience to show us, the computer program used for its elaboration had an inherent inefficiency. The program would list or identify a given recording according to the last name of a conductor or soloist whose name would come alphabetically before the name of another conductor or soloist possibly present in the same recording, thus ignoring the listing of the musician or musicians

(and therefore pieces and composers) whose names would come alphabetically second or thereafter. For example, if a particular recording contains, for instance, a piece for a choir conducted by a person whose last name starts with A, and another piece, for example, for organ, performed by an organist whose last name starts with B, this recording is listed or identified according to the last name that starts with A, obscuring the presence of the piece performed by the person whose last name starts with B. It is only natural, therefore, that the format of the discography seems less obvious than that adopted for the present one. But because of their trustworthy professional competence and familiarity with the topic, we hope that Cymbron and Rosa recover from this technological mishap. It would be ideal if these scholars would undertake to build upon our two works put together and create a third, better discography of musical composition in Portugal in the near future. In our opinion, such a discography should index not just CDs, but also Singles, LPs, Cassette-tapes, Digital Audio Tapes (DATs), Digital Video Discs (DVDs), CD-ROMs, Minidisks, etc., as well as old reels and Video Cassettes which we believe are half-hidden in archives of theaters and radio and television stations. The reader seeking to undertake an in-depth study of the available recorded Portuguese classical music should refer to both our discographies at the present time.

One of the consequences of publishing in paper format a discography that needs constant updating is that it might be inevitably outdated at the time of its distribution and emerge from birth as a «historical document». However, as in any field of knowledge, in musicology discovery must precede analysis. In order for the experts to undertake evaluations of this little-known repertory — of its importance in itself and of its importance, or lack thereof, in the context of Western music — they must start by knowing of the repertory's very existence. Do they? The answer is clearly no. Therefore, we would hope that this book would become a historical document soon, instead of being a priori considered a «historical document» in a derogatory sense. In addition to the value of its mapping, we do not see a handicap in the book becoming an outdated «historical document» in some years from now. On the contrary, in some years from now people will want to know how and why it was, among other things, that musicology did not consider any 19th century «musical cities» in Iberia other than Barcelona well until the 21st century. They will then have a means to learn that the information contained in this «historical document» only became available to musicologists and only entered the real public domain in the year 2002. Hopefully, the existence of this «historical

document» will allow scholars to gain a valuable insight into the history of musicology itself. For a long time now, we have had a History of Mathematics, a History of Philosophy, etc. On the other hand, history of musicology studies have often been included in the wider field of Cultural Critique. This is because the history of musicology is a relatively young endeavor. While this book as a cartographer's map will be an immediate tool for evaluators of the sound of Portuguese music as well as for re-evaluators of European music, the «historical document» might later be of use to those scholars who seek a reflective insight into our own culture, where the history of musical scholarship is concerned.

Acabou de imprimir-se
em Maio de dois mil e três.

Edição n.º 1006415

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