HISTORY OF THE PORTUGUESE MUSIC: AN OVERVIEW

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Abstract
A brief overview of the history of the Portuguese music is given.

In memoriam
José Carlos Travassos Cortez

1. PREVIOUS REMARKS

Presenting a communication on such a vast field as the subject of this work is usually a task for specialists. Only these are able to smoothly draw a global and coherent picture of their field of study. So, if you are not a specialist (even if you have a deep interest for the field) and you occupy your days working in an entirely different subject (say the physics of muonium states in semiconductors), you are surely in trouble!

There are two possible solutions for this dilemma: a) ask a specialist and b) do it à la Newton (even if you're not one), climbing in the shoulders of giants. The mountaineering option was adopted here, and four giants helped me in viewing higher: Rui Vieira Nery and Paulo Ferreira de Castro with their História da Música [1], João de Freitas Branco with his História da Música Portuguesa [2] and José Carlos Travassos Cortez with his passioned and illuminating lessons on the history of Portuguese music that I was lucky to attend in the Conservatório de Musica de Coimbra [3]. I am very pleased to dedicate this work to his memory.

Apart from Refs. [1-3], which are available in Portuguese only, all the other references are relative to introductory notes of compact-discs and are generally available in English as well. Of course these discographic indications are not extensive, but I believe they constitute a basis (surely not the only one!) for a good start in Portuguese-specialized melomania.

2. MEDIEVAL MUSIC

2.1 Liturgical repertoire

In the first times of the Catholic church, several local liturgies develop (the galican in the franc realm, the sarum in England, the antique roman in Rome, the Ambrosian in Milan, etc). In the visigothic kingdom established in the Iberian Peninsula, the Council of Toledo organizes in 633 the hispanic rite. This liturgy is also known as visigothic rite or mozarab rite.

The oldest manuscript (XIth century) keeping liturgical music in hispanic (toledan) notation is kept at the General Library of the University of Coimbra. Most of the existing documents have
Aquitan notation. From middle XIII\textsuperscript{th} century on, the notation presents typically portuguese variations; this portuguese notation is used until the XV\textsuperscript{th} century, when modern notation in staves is adopted.

However, the church would start worrying soon about the proliferation of liturgies. From the mixture of the galician liturgy with the antique roman one would result, traditionally under pope Gregory I (540-604), the modern roman liturgy, also known as gregorian liturgy or gregorian chant. This would become the official liturgy of the Catholic church (until today!) and substituted gradually the local ones. In the Iberian Peninsula, the Council of Burgos decreed the substitution of the hispanic rite by the modern roman one in 1080. This measure was easened by the fact that, during the christian reconquest, most part of the bishops were french (Gérard, Maurice Bourdin, Jean Péculier, Bernard, Hughes).

2.2 Profane music

In Portugal, it was cultivated at least since the independence (1143) an aristocratic poetical-musical genre whose texts are kept in three main collections (Cancioneiros):

- Cancioneiro da Ajuda (XIII\textsuperscript{th} century)
- Cancioneiro da Biblioteca Nacional (XVI\textsuperscript{th}, on originais from the XIV\textsuperscript{th})
- Cancioneiro da Vaticana (XVI\textsuperscript{th}, on originais from the XIV\textsuperscript{th})

The 1680 poems kept in the Cancioneiros are divided in three forms: cantigas de amigo, cantigas de amor and cantigas de escárnio e maldizer. The intrinsic link to music is well expressed in the Cancioneiro da Ajuda, where the staves have been drawn, but no melodies have been written...

The only known musical source is due to a bookseller in Madrid, who found in the beginning of the XX\textsuperscript{th} century a parchment with the 7 Cantigas de Amigo by Martin Codax, six of them with the respective melodies. Codax was a (galecian? portuguese?) troubadour from the court of King Dinis of Portugal (1261-1325) [4].

3. THE DEVELOPMENT OF POLYPHONY

We know nearly nothing about the introduction of polyphony in Portugal. Of course the Portuguese musicians were aware of the new polyphonic practices: for example, polyphony was practiced since early times in Santiago de Compostela, in the near Galicia, a famous pilgrimage centre in the medieval times. The earliest notice we have reflects already a developed stage of the polyphonic practice in Portugal. It is related to the presence in the court of king D. Fernando I (1345-1383) of the soon-to-be famous composer Jehan Simon de Haspre (L'Hasprois), who was a defender of the extremely sophisticated Ars Subtilior (a complex form of the already complex Ars Nova).

The new polyphonic practices developed in the main centres of musical activity in Portugal during the middle ages, Renaissance and Mannerist periods, which were the royal chapel, the royal court, the main cathedrals (particularly Évora, but also Coimbra and Braga), the main monasteries (Santa Cruz at Coimbra and Alcobaça) and the University.

3.1 The royal chapel

The royal chapel was founded by D. Dinis in 1299. D. Duarte (1391-1438) elaborated a Regiment (Ordenaçam) of the Chapel, which indicates that the standard practice was a three-voice
singing. His son, Afonso V (1432-1481), sent the *Mestre de Capela* (Master of the Chapel), Álvaro Afonso, to the court of Henry VI of England (1421-1471) in order to get a copy of the statutes, regiment and liturgy practiced in the English Royal Chapel. The detailed description written by William Say is still kept at Évora.

### 3.2 The Court

As with the trovadoresque poetry, we keep important collections of texts of the XVth and XVIth century (e.g. Cancioneiro Geral, compiled by Garcia de Resende), but the musical documents are fewer. The main sources of the court music in the Renaissance and Mannerist Periods are:

- *Cancioneiro de Elvas* (Públiia Hortênsia Library, at Elvas)
- *Cancioneiro da Biblioteca Nacional* (National Library, Lisbon)
- *Cancioneiro de Paris* (École Nationale Supérieure des Beaux Arts, Paris)
- *Cancioneiro de Belém* (Museu Nacional de Arqueologia e Etnologia, Lisbon) [5]

The poetical forms are the *vilancete* (or *vilancico*), the *cantiga* and the *romance*. The first two, similar to the French *virelai* and to the Italian *ballata* (all probably descendants of the Arab *zejel*), are generally dedicated to the love thematic, though satire and social criticism are not excluded. They share a refrain and stanzas structure. The *romance* is dedicated to celebrate historical events, applying the same musical text to all the stanzas of the poem.

### 3.3 The Cathedrals

Cardinal-Princes D. Afonso (1509-1540) and D. Henrique (1512-1580), sons of D. Manuel I (1469-1521) administrated the main Portuguese dioceses through the XVIth century. Afonso administrated the Évora and Lisboa dioceses until his death. Henrique was successively Archbishop of Braga, Lisboa and Évora, as well as head of the Portuguese Inquisition. He became King of Portugal when his grand-nephew Sebastião I (1554-1578) died at Alcácer-Quibir (1578). As princes, they had their personal chapels and imposed a magnificent liturgy in the cathedrals they administrated.

In Évora, D. Afonso attracts high-quality musicians (like Mateus de Aranda, *Mestre de Capela* from 1528 to 1544) for the cathedral by establishing significant wages; Pedro do Porto (also known as Pedro Escobar, *El Portugués*), *Cantor* of the chapel of Isabel, *the Catholic Queen* and Master of the choir boys at Sevilla, comes as *Mestre de Capela* to Évora. He is the author of the most ancient polyphonic piece by a Portuguese author (a three-voice *Magnificat*), as well as the most ancient polyphonic treatment of the *Requiem* in the Iberian Peninsula. D. Afonso also founds a school for the choir boys, allowing them to study after the voice-change; many of these boys became professional musicians. This Évora school formed high-standard musicians for more than 150 years.

Besides Évora, Braga and Coimbra show a particular care in the liturgy. The most ancient version from a Mass by a Portuguese author is from a *Cantor* of the Coimbra cathedral, Fernão Gomes Correia (active 1505-32).

### 3.4 The Main Monasteries

The most important monasteries kept a solemn liturgy. From these, the Monastery of Santa Cruz, in Coimbra, had a particular importance. Founded in the XIIth century by D. Afonso Henriques, it was the first school of superior studies in Portugal (St. Anthony of Lisbon - or of Padova - studied
there). In the XVIth century, several monks distinguished by their musical gifts, as D. Heliodoro de Paiva and D. Francisco de Santa Maria. The musical performances at Santa Cruz competed with those at El Escorial, and were praised for their conciliation between polyphony and the respect for the sacred texts.

3.5 The University

The Portuguese University was founded in Lisbon by D. Dinis in 1290 and had a Music teacher as early as 1323. After several transfers between Coimbra and Lisbon, King João III (1502-1557) established it definitively at Coimbra in 1537. The move to Coimbra was followed by a reorganization in 1544, in which the King himself proposed Mateus de Aranda (Mestre de Capela at Évora after Pedro do Porto) as music teacher. The music teacher was also Mestre de Capela of the University.

4. THE MANNERIST PERIOD (2ND HALF XVIth AND XVIIth CENTURIES)

4.1 Historical context

In the end of the XVIth century, the circumstances lead to the disappearing of profane music in Portugal and a taking over by religious music. There are economical and political factors, like the troubles to keep the Portuguese conquests in Morocco and the competition lead by Venetians and Turks (later by Dutch and English) to the spice trade, which leads to the closing of the Portuguese feitoria (which was a kind of "spice supermarket") in Antwerp. In cultural terms, the influence of the Counter-Reformation in Portugal is enormous:

- João III introduces the Inquisition in Portugal in 1536; his brother Henrique will be the first General Inquisitor;
- The Jesuits come to Portugal in 1540 and soon start teaching in their own colleges in Coimbra and Lisbon. In 1555, they are in charge of the Arts College in Coimbra (the superior school in Portugal with most prestige), after the expulsion by the Inquisition of its most reputed teachers (like André de Gouveia);
- the Portuguese church participated actively in the Trento Council and, in 1564, Portugal becomes the only catholic country where the council decisions (namely those concerning the musical practice in the church) are integrally published as laws.

In this context, the profane music declines in the courts of João III and his grand-son Sebastião I. In 1578, with the death of Sebastião I, Cardinal Henrique becomes king of Portugal. After his death in 1580, Portugal losses its independence, as the throne is inherited by Filipe II, king of Spain (1527-1598). With the disappearance of the court in Lisbon, the aristocracy retires to their homes in the countryside, and the profane music nearly vanishes. The development of the Portuguese music in the end of XVIth is thus mainly in the sacred polyphony.

4.2 Climax of the Évora school

In 1575, Cardinal Henrique brings Manuel Mendes (?-1605), Mestre de Capela at Portalegre, to Évora, where he takes the Mestre de Claustra position. Besides his qualities as a composer, Manuel Mendes is remarkable as a teacher. He formed the most part of the extremely competent professional musicians who would have the most reputed musical positions in Portugal in the next decades. Between his students at Évora, we have the most noted poliphonists of the next
4.3 Other centres of musical activity in the XVIIth century

4.3.1 Santa Cruz at Coimbra
The main composers in the XVIIth century are D. Pedro de Cristo, D. Pedro da Esperança and D. Gabriel de S. João. The manuscripts kept at the General Library of the University of Coimbra reveal innovative polyphonic practices, such as polichorality, accompanied monody and instrument obligato.

4.3.2 The Royal Chapel
In spite of the absence of the King, it remains an important centre, with Mestres de Capela such as Francisco Garro, Filipe de Magalhães and Marcos Soares Pereira.

4.3.3 Chapel of the Dukes of Bragança at Vila Viçosa
During the Spanish domination, the dukes of Bragança retired to their palace in Vila Viçosa. The ducal chapel maintained a magnificent liturgy and, in 1609, Teodósio II founded the Santos Reis Magos College, working in a similar way to the Évora school. Roberto Tornar, mestre de Capela at Vila Viçosa, would become the musical instructor of the young Duke of Barcelos, D. João (later D. João IV, king of Portugal). D. João would become an melomaniac and, after inheriting the ducal title and even after becoming King of Portugal, would enlarge immensely the musical library of his father, transforming it in the biggest musical library of the time in Europe. D. João IV was a composer and a theorist himself, though a limited one. As a patron of the music, D. João paid a special friendship to his music-classes mate at Vila Viçosa, João Lourenço Rebelo (1610-1661), whose works he would send for printing at Rome. João Lourenço Rebelo, as the Santa Cruz friars, composed in an innovative style, making use of an opulent polichoral writing à la Gabrieli [7].

4.4 Instrumental music
It is in the organ domain, the liturgical instrument par excellence, that is placed the essential of the instrumental music in the mannerist period. Portuguese organs, as well as the Spanish ones, characterized for the existence of only one manual, without pedals. The iberian organ has original characteristics as the meio-registo (“half-stop”, dividing the keybord in two distinct parts and allowing accentuated timbrical contrasts between the two halves) and the horizontal placing (“em chamada”) of particularly strident pallet stops.

The first printed volume of Portuguese instrumental music is the "Flores de Música para o instrumento de tecla e harpa" (“Music flowers for the keyboard instrument and harp”), by Manuel Rodrigues Coelho (1620), which contains only sacred compositions. Coelho worked as an organist in the Badajoz, Elvas and Lisbon cathedrals and finally in the Royal Chapel [8].
In Braga, appears to have developed a flourishing organ school in the XVIIth century, dominated by Gaspar dos Reis, Mestre de Capela of the cathedral. Other relevant composers are Pedro de Araújo and Fr. Diogo da Conceição.

In the tipically iberian repertoire, we count the Tento de Meio-Registo (Half-Stop Tento) and the Batalha (Battle). This last form goes back to one of the most famous pieces by Clément Jannequin - La bataille de Marignan ou La Guerre, in which are imitated the characteristic sounds of a battle. The iberian composers tried to use the same effects in sacred works, in an allusion to the mystical battle between good and evil [9].

5. THE BAROQUE PERIOD AND THE ITALIAN INVASION

5.1 João V, the Magnificent

In the end of the XVIIth, Portuguese composers gradually evolve towards the new musical language that would result in the modern tonalism. The government of D. João V (1689-1750) marks a profound transition in the Portuguese society and culture. After the definitive peace with Spain, the monarch will try to modernize the Portuguese economy and to drive the country to a development scheme similar to the French Absolutism of Louis XIV. The main originality on D. João V's absolutism is that he managed, using his influence with the Pope, to face the huge political, economical and cultural power of the Church, by reorganizing it in order to strength its unity and discipline and then putting it under the royal authority. In a very clever process, João V got for his chapel the dignity of Patriarchal Basilica, by dividing the Lisbon archdioceses. The chaplain became a Cardinal. Then he got the reunification of the dioceses under the command of the royal chaplain. So, the Cardinal-Patriarch, Archbishop of Lisbon, was merely the chaplain of the King of Portugal...

João V took a special care with the liturgy in his chapel, with he wanted as monumental as the Papal chapel in Rome. He got it repeating somehow the formula of Cardinal D. Afonso two hundred years before: contracting high-standard professional musicians and creating structures for the adequate formation of Portuguese musicians. As such, he contracted the brilliant Master of the Capella Giulia, in Rome, Domenico Scarlatti, as Mestre da Capela Real and music teacher of princess D. Maria Bárbara and founded in 1713 a specialized school annex to the Patriarchal Basilica: the Patriarchal Seminary, which would become the major music school in Portugal and form generations of professional musicians of remarkable quality until the foundation of the National Conservatory in 1835. The most gifted students of the Patriarcal Seminary were sent to Rome at the King's expenses. Those were the cases, namely, of António Teixeira, João Rodrigues Esteves and Francisco António de Almeida, who were hence formed in the Roman ecclesiastic baroque school and had the chance of getting acquainted with the roman operatic tradition.

5.2 The incipient Opera

It is in 1728 that takes place in the Ribeira Royal Palace at Lisbon the first performance of Il Don Chisciotte della Mancia, with music by Scarlatti. This was the first operatic-style performance in Portugal and was followed by other opera buffa performances in the Royal Palace in the next years. However, they had little impact in the music life, not only because the public was extremely restricted, but also because the King did not pay them much attention. It was in the Trindade Theatre, in 1735, that the Alessandro Paghetti company had permission to perform the first opera seria for a wider (aristocratic) audience. The success was enormous and the company kept performing until 1742, now in the Rua dos Condes Theatre. At the same time, had begun (1733)
in the Bairro Alto Theatre a set of performances in Portuguese of the António José da Silva's (*o Judeu*) plays, with music by António Teixeira. The audience of these plays was even wider. However, D. João V got ill in 1742, and the mysticism in which he fell in the last years implied that every theatrical performance was forbidden until his death.

5.3 Instrumental music

Undoubtedly, the most important Portuguese keyboard composer of the time is José António Carlos de Seixas (1704-1742). Son of Francisco Vaz, organist of the Coimbra Cathedral, Carlos Seixas comes only with sixteen, but already very famous to Lisbon, where he is appointed as organist of the Patriarchal Cathedral. There, he would soon be appointed as Vice-Mestre de Capela (the Mestre de Capela was Scarlatti himself and Seixas was, at the time, the only Portuguese member of the Royal Chapel). Seixas has left us 105 two-part baroque Sonatas (or Tocatas) for keyboard. He also wrote religious and orchestral music. However, his most original contribution is a Concert for harpsichord and strings, one of the first examples of this form in Europe [10].

5.4 Opera and Sacred music under D. José I and D. Maria I

With D. José I (1714-1777), the operatic activity is taken again. The neapolitan David Perez (1711-1778), one of the most reputed Italian opera composers, is hired in 1752. The climax of Perez activity would be the inauguration of the monumental Tejo's Opera, in March 1755, with the opera *Alessandro nell'Indie*. But the earthquake of the 1st November 1755 destroyed the new building, together with Lisbon downtown. The royal palace also disappeared, and with it the musical Library of D. João IV.

After the earthquake, the public theatres like the Rua dos Condes Theatre and the Bairro Alto Theatre are rebuilt (but not the Tejo's Opera). Already under D. Maria I, would be built the S. Carlos Theatre, in Lisbon (1792) and the S. João Theatre in Oporto (1798). The neapolitan influence is enormous and, under D. José and D. Maria, the gifted music students of the Patriarchal are sent to Santo Onofre Conservatory in Naples. Afterwards, these students distinguished in the Neapolitan operatic style, as well as in the sacred music. Between these we have João de Sousa Carvalho (1745-1798), a Vila Viçosa school student and perhaps the most prominent composer of the 2nd half of the XVIIIth century. Besides his operatic and sacred music production, he may also be considered the most remarkable keyboard composer of the time.

Other relevant portuguese composers of the time are Jerónimo Francisco de Lima, Luciano Xavier dos Santos, José Joaquim dos Santos, José dos Santos Maurício, António Leal Moreira and, particularly, Marcos Portugal, perhaps the Portuguese composer with the most international career ever [11].

6. THE XIXTH CENTURY

With the Napoleonic invasions, the Royal family goes to Brazil and the court establishes in the Rio de Janeiro. This presence would conduce to the independence of this colony (1822) and would be benefic as well to the development of Brazilian music (the first significative Brazilian composer is José Maurício Nunes Garcia, member of the royal chapel at the Rio de Janeiro). Meanwhile, the constitutional régime is proclaimed (1820) and King D. João VI (1767-1826) is forced to come back. The activity of the Royal Chamber Orchestra (founded by D. João V), which had been in the previous century one of the most important chamber orchestras in Europe, declines
irreversibly. However, in the turn of the century, generalizes the tradition of amateur academies performing the contemporary instrumental music. The generalization of public concerts is due to João Domingos Bomtempo (1775-1842), the most prominent musical figure of the first half of the XIXth century.

Bomtempo, son of an Italian musician of the court Orchestra, studied with the Patriarchal masters. Unlike most of his contemporaries, he was not interested in opera and, in 1801, instead of going to Italy, he travels to Paris, starting a virtuoso pianist career. He moves to London in 1810 and gets acquainted with the liberal circles. In 1822 he is back to Lisbon, and founds a Philharmonic Society to promote public concerts of the contemporary music. After the civil war between liberals and absolutists, Bomtempo becomes music teacher of Queen D. Maria II (1819-1853) and first Director of the National Conservatory, created in 1835 and which replaced the old Patriarchal Seminary, extinct by the liberal régime. As a composer, Bomtempo produced a vast amount of concerti, sonatas, variations and fantasias for the piano. His two known symphonies are the first to be produced by a Portuguese composer. The master piece of Bomtempo is his Requiem to the memory of Camões [12].

7. ANTECEDENTS OF THE ACTUALITY

7.1 The turn of the century

All over the XIXth century, there is a proliferation of the concert societies. Bernardo Moreira de Sá (1853-1924), in Oporto, is the director, among others, of the Quartet Society and forms the Moreira de Sá Quartet, which will have an international career. He will have a decisive influence in the Formation of the Oporto Conservatory (1917). However, opera remained as the favourite activity of Portuguese composers, though the creative activity moved slowly towards the symphonic and chamber music fields. The two most significative lyric composers are Alfredo Keil (1850-1907) and Augusto Machado (1845-1924).

José Vianna da Motta (1868-1948) and Luiz de Freitas Branco (1890-1955) have a special place in the Portuguese musical life in the turn of the century.

7.1.1 Vianna da Motta

Vianna da Motta went to Scharwenka Conservatory in Berlin in 1882 at King Fernando II's expenses. He also attended Liszt classes at Weimar in 1885, as well as Hans van Bülow's. In Germany, he started a career as a concertist and exceptional interpret of Bach, Beethoven and Liszt. During the First World War, he taught at Geneva Conservatory. In 1917, he came back to Portugal, becoming director of the National Conservatory. As a composer, he is very close to the German Romanticism, and dedicates himself to the production of a national style, by including and recreating the national folklore. His most emblematic work is the A Major Symphony “À Pátria” (1895) [13].

7.1.2 Luiz de Freitas Branco

Luiz de Freitas Branco (1890-1955) is usually appointed as the «introducer of modernism in Portugal», by his decisive role in the approximation of Portuguese music to the most innovative European aesthetics, namely the Schönberg atonalism and the French impressionism. Pupil of Augusto Machado and Tomás Borba, he studied with the Belgian organist and composer Désiré Pâque and, in 1910, went to Berlin to study with Humperdinck. There, he attended to a
performance of Debussy's *Pélleas et Mélisande*, which was determinant in his aesthetic orientation. In his early work we count the symphonic poems *"Váthek"* and *"Paraíso Artificiais"* and several piano pieces [14]. His prolific production includes five symphonies, a violin concert and innumerable vocal works.

7.1.3 Other composers

In the turn of the century, other relevant composers are Francisco de Lacerda (1869-1934) [15], Óscar da Silva (1870-1958), Luiz Costa (1879-1960) and António Fragoso (1897-1918). Lacerda was as well a famous director specialist in the French and Russian repertoire. He became assistant of d'Indy at the *Schola Cantorum* in Paris. His musical language is very close to that of Fauré and Debussy.

7.2 The Estado Novo régime

The military coup of 1926 installed in Portugal a dictatorship (self-called *Estado Novo*, "the new state") which would condition the Portuguese life for near half century. The concept of culture is substituted, in the main stream of European fascisms, by the concept of *propaganda*. This propaganda had its maximum height at the Nationality Centenary in 1940; the S. Carlos Theatre was then reopened after a restoration with an opera by the regime semi-official composer Ruy Coelho. Curiously, the most important figure of Portuguese musical life in that period is a composer who openly contested the régime and its aesthetic orientations and who, consequently, was forced to do his entire activity outside the institutional circuits: Fernando Lopes Graça.

7.3 Lopes Graça

Fernando Lopes Graça (1906-1995) was student of Tomás Borba, Luiz de Freitas Branco and Vianna da Motta at the National Conservatory and finished the Superior Course on Composition in 1931. He tried to get a position at that institution, but was arrested by political reasons and the place was not conceded to him.

He taught for some time in the Music Academy in Coimbra and, in 1937, went to Paris at his expenses, where he studied musicology. There he composed the first works of his musical maturity (2nd Piano Sonata, Quartet for Violin, Viola, Cello and Piano). After coming back to Portugal in 1939, Lopes Graça taught at the *Academia de Amadores de Música* at Lisbon. Of his production, it worth mentioning the numerous harmonizations or adaptations of popular Portuguese songs for choir or soloist, the songs for voice and piano over the poems of the most important Portuguese poets, the innumerable political songs, as well as the symphonic music, chamber music and piano music production. Lopes Graça undertook, with the Corsican ethnologist Michael Giacometti, a systematic study of Portuguese folk music, which he assimilated and used thoroughly in his musical speech. His view from the folklore is far from the regime bucolic or picturesque view, rather strengthening the hard dimensions of rural life [16,17].

The contemporaries of Lopes Graça generally choose a more pacific conservative "neo-classic" style: these were the cases of Armando José Fernandes (1906-1983), Jorge Croner de Vasconcelos (1910-1974), Frederico de Freitas (1902-1980), Joly Braga Santos (1924-1988) and Cláudio Carneyro (1895-1963).
8. WHAT ABOUT NOW?

The coup of April, 25th of 1974 restored the democracy in Portugal. In these last twenty five years the country knew a great development, particularly since the adhesion to the European Economic Community (now European Union) in 1986. The intellectual and cultural life had particular improvements (these seem not to be very cherished areas under dictatorships...). The music has also benefited from the increasing number of Conservatories and specialized superior schools, in a freedom context, as well as from the generalization of Music Festivals. The role of Foundation Calouste Gulbenkian (founded in 1953) has been of outstanding importance in every aspect of the cultural life, particularly the musical one (the Foundation has been the Portuguese "Ministry of Culture" for decades...). If, however, Portuguese Physics has already got a solid place in the international community (this CERN school is an experimental evidence!), Portuguese music still has a much more fragile situation. There is still much to do... This can be a challenge for Portuguese musicians and politicians, as they have in their hands the possibility and the responsibility for a fruitful continuation of this history.

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REFERENCES


