

OUR MUSIC OUR WORLD

wind bands and local social life

Edited by
Maria do Rosário Pestana
André Granjo
Damien Sagrillo
Gloria Rodríguez-Lorenzo



Edições Colibri

OUR MUSIC/OUR WORLD:
WIND BANDS AND LOCAL SOCIAL LIFE

OUR MUSIC/OUR WORLD:
WIND BANDS AND LOCAL SOCIAL LIFE



Edições Colibri

Este livro insere-se no projeto “A nossa música, o nosso mundo: Associações musicais, bandas filarmónicas e comunidades locais (1880-2018)” financiado por Fundos FEDER através do Programa Operacional Competitividade e Internacionalização – COMPETE 2020 – e por Fundos Nacionais através da FCT – Fundação para a Ciência e a Tecnologia: POCI-01-0145-FEDER-016814 (Refª FCT: PTDC/CPC-MMU/5720/2014).

Título: Our Music/Our World: Wind Bands and Local Social Life

Edited by: Maria do Rosário Pestana, André Granjo, Damien François Sagrillo and Gloria Rodriguez Lorenzo

Edição: Edições Colibri

Capa: Álvaro Sousa

ISBN 978-989-566-043-8

Depósito legal n.º 478 330/20

Lisboa, 18 de dezembro de 2020

Contents

Introduction

Maria do Rosário Pestana, André Granjo, Damien François Sagrillo and Gloria A. Rodríguez-Lorenzo	9

Military, wind and brass bands: transnational approaches

<i>“The band is the instrument”: military bands, the martial paradigm, the crowd and the legacy of the long nineteenth century</i>	
Trevor Herbert	17

The Power of the Brass Band

Suzel Reily	27

Wind bands in Portugal and in the routes of Portuguese migration

<i>The context of Philharmonic Bands in Portugal: A long term commitment</i>	
Graça Mota	41

Historical, sociological and musicological notes on the evolution of the Wind Band in Portugal

André Granjo	57

Musicking Locality with a Banda Filarmónica

Katherine Brucher	83

A “Bridge Over Troubled Waters”: the relational space of wind bands. The case of São Jorge Azores Island

Maria do Rosário Pestana	99

A música para banda da Biblioteca da Ajuda: um contributo para o seu estudo e divulgação

Bruno Madureira	117

<i>Memories of Portuguese Wind Bands in the Civil Wind Bands Meetings of the State of Rio de Janeiro (1976-1992)</i>	
Antonio Henrique Seixas de Oliveira	141
<i>Filarmónicas ‘in transit’: the Filarmónica Portuguesa de Paris as ‘Welcoming Port’</i>	
Maria Helena Milheiro	163
<i>North American Portuguese “Filarmónicas” – an Update and Summary</i>	
Paul Niemisto	175
<i>Da oposição, à criação da Banda do Centro Recreativo Amadores de Música “Os Leões”: Um retrato alicerçado nos enlases da memória</i>	
Daniel José Nunes Rodrigues	203
<i>A Banda Filarmónica Barranquense: entre lugares, culturas e práticas musicais</i>	
Dulce Simões	237
<i>Sociedade Filarmónica ‘Lira do Rosário’: um património local</i>	
Ana Margarida Gaipo	265
<i>Banda Filarmónica de Pinhel: um ícone da cultura local da “Cidade Falcão”</i>	
Ana Cristina Brito Pinto	281
<i>Do “mundo elegante” aos “microcosmos da gente portuguesa”: os frequentadores no jardim público de Évora e os seus gostos musicais (1887-1910)</i>	
João Pedro Costa	301
<i>Bandas filarmónicas portuguesas: viveiro de músicos. Origens, opções profissionais e imaginário musical – um testemunho pessoal</i>	
Luís Carvalho	319
<i>Festival de Bandas de Música da EDP 1986</i>	
Pedro Ralo	329
<i>The Emergence of Fanfarra Brass Bands in Portugal (1990s-to present): associativism, local activism, and trans-local cultural production</i>	
Miguel Moniz	349

Musicians, repertoire and contexts in Austria, Brazil and Spain

<i>From Zarzuelas to Military Bands: Building a Spanish Musical Identity</i> Gloria A. Rodríguez-Lorenzo	401
<i>The Pannonisches Blasorchester in Burgenland (Austria): A Wind Band at the Border of Tradition and Modernity</i> David Gasche	419
<i>The Evolution of the wind band repertoire in Valencia: case study of the International Wind Band Contest 'City of Valencia'</i> Javier Monteagudo Mañas Conrado Enrique Carrascosa López José Pascual Hernández Farinós	443
<i>Pedro Braña en Sevilla: primer lustro al frente de la Banda Municipal (1945-1950)</i> Alejandro Díaz	461
<i>Bandas Marciais Escolares de Goiânia: Relações com a vida estudantil e seus integrantes</i> Aurélio Nogueira de Sousa e Joel Luís da Silva Barbosa	475
Biographical notes	495

Introduction

The inspiration for this book was an extensive research project, conducted between 2016 and 2019, about wind bands in Portugal. It features a selection of studies, including studies focusing on other geographical areas, which were presented at the international conference “Our music, our world: wind bands and local social life”, which took place at the University of Aveiro in 2019. Following the conference, the participants were invited to submit texts based on their presentations. These texts were then peer reviewed, and this book is the outcome of this process.

The focus of this book is on wind bands, institutions that have played an important role in the lives of people from different geographies for decades. However, these institutions only began to attract academic interest from the turn of the century onwards (Whitwell 1982; Hofer 1992; Manfredo 1995; Herbert 2000; Gumpłowicz 2001; Bodendorff 2002; Binder 2006; Dubois, et al. 2009; Reily and Brucher 2013), due to the persistence of musicological studies that promote an essentialist paradigm of culture, rejecting practices that fall between elite artistic activities and the “people”.

In the 21st century, wind bands of mixed woodwind, brass, and percussion instruments represent a musical phenomenon that has spread far beyond “Western” culture. The cultural, economic and social changes brought about 1830 – several brass instruments were only available after the inventions of Sax or Wieprecht – and the impact of militarization, colonization, and missionary work helped to disseminate wind band traditions, while technological innovations and mass manufacturing made musical instruments more accessible to amateur musicians all over the world (Herbert 2000, Reily and Brucher 2013). The portability of wind, brass, and percussion instruments, combined with the legacy of their use in military, governmental, and church rituals, made bands particularly adaptable to widely different performing contexts, shaping and reshaping local sound landscapes.

In Portugal, wind bands gained particular relevance in the context of musical collectivities/recreational societies that appeared with the liberal movements of the 19th century, and flourished with the emergence of the public sphere around the 1880s, with thousands of individuals participating in musical practice. Wind band tradition was molded by interactions between global fluxes and local dynamics, in Portugal and internationally. In fact, on a

transnational level, and independent of their geographical setting, wind bands share common performative characteristics, expressing sound topics with a very specific meaning (Piedade 2013). Furthermore, as Trevor Herbert states in this book, despite fact that standard instrumentation did not develop over time, “the impression it conveys to people is broadly common”¹. However, it is in the heart of communities and through the musicians that collectives are constructed, weaving their identities and constituting themselves as local powers and action mechanisms, as understood by Foucault. It was from this perspective – of an ambivalent world of wind bands, at once transnational and local, reproductive and transformative, resilient and vulnerable – that we developed the research project “Our music, our world: musical associations, wind bands and local communities (1880-2018)”² at the University of Aveiro. We brought together researchers from different areas, from ethnomusicology, musicology, performance studies and performance to sociology and information and communication sciences, namely: Ana Gaipo, Ana Margarida Cardoso, André Granjo, Antonio Seixas de Oliveira, Bruno Madureira, Daniel Rodrigues, Dulce Simões, Hélder Caixinha, Hugo Teixeira, Joana Ferreira, Katherine Brucher, Luís Cardoso, Luís Carvalho, Manuel Deniz Silva, Maria João Lima, Maria do Rosário Pestana, Miguel Moniz, Pedro Marquês de Sousa, Pedro Ralo, Rui Bessa and Teresa Gentil. Some of our researchers began their musical education in wind bands, and maintain musical activities in this context. In addition to this team of researchers from different universities, we welcomed musicians from wind bands, retired from their professional activities, who developed research and coordinated editions of and about music for bands. Among these non-academic musician-researchers that collaborated during the project, we would like to mention Silas Granjo and Rodolfo Campos. With their specialised knowledge, and significant performance practice, these musicians were invited to participate in the project, as they had been involved in the revision of documents included in

¹ Almost a hundred years ago, John Philip Sousa said that “We must have a standard instrumentation”, arguing that “The orchestra has had a decided advantage over the wind band, because from the time of Haydn, the father of the orchestra, up to the present time, its orchestration has not changed [...] The military band has a different instrumentation in every country and [...] today a composition arranged for orchestra is just as feasible whether played in France or in Spain, in England or in America, in Germany or in Austria, but not so with the band. Every country has a different instrumentation for a band, and the same orchestration for an orchestra” (Sousa 1930, 28).

² This research is part of the project “Our music, our world: Musical associations, wind bands, and local communities (1880-2018)” sponsored by FEDER Funds through the Programa Operacional Competitividade e Internacionalização – COMPETE 2020 – and by National Funds through FCT – the Portuguese Foundation for Science and Technology: POCI-01-0145-FEDER-016814 (Ref.^a FCT: PTDC/CPC-MMU/5720/2014).

our database, in score transcriptions and critical editions of pieces for wind band. This horizontal, dialogical sharing of experiences and knowledges between academic researchers, non-academics and musicians was one of the strategies identified in the project proposal, submitted in 2014, and aligns with shared research practices, methodology that is currently being developed at INET-md – Centre for Studies in Music and Dance at the University of Aveiro, and coordinated by Susana Sardo (Sardo, 2019). Some of the projects outputs can be seen in our website: https://anossamusica.web.ua.pt/bandas/bandas_site_en.php.

The concept of ‘world music’ in the sense of a network of different actors and concrete interactions, originated with Howard Becker and was subsequently developed by Ruth Finnegan (2007). We began by considering philharmonic/wind band societies as a network of practices and cooperation between different actors, from the perspective of Becker, in order to then see this idea of ‘world’ in a more dynamic manner, as an ecosystem, in relation to other ecosystems, namely of music and social life (Titon 2009, Shippers and Grant 2016, Cooley 2019). This framework allowed us to look at musical processes of resilience or of vulnerability in response to external factors such as the standardization of intonation ($A=440\text{Hz}$), the progressive professionalism of the musicians, or the impact of the growing ‘society of the spectacle’ according to Guy Debord, on consumer culture and musical practices. Later, inspired by geocriticism, and particularly the contributions of Whetstphal (2000), we situated the idea of world music in the idea of space, a human mix of other spaces and ecosystems, open to a praxis that is simultaneously reproductive and transformative. The human space in the world of wind bands was created in the interstices and between-places of strongly territorial spaces. This theoretical model challenged us to consider wind bands as spaces of becoming and to recognise the agency of their subjects, in the interstices of a reproductive practice of hegemonic models of the elite and of vertical regulatory actions of expressive behaviours.

This book illustrates the co-existence of two main lines of knowledge production about wind bands. The first places wind bands in top-down actions of disciplining the popular or of ‘cultural democratization’ (Rincón Rodríguez 2019), understanding the music the bands play as a reflex, or subordination of ‘Western’ classical music or of military music. The second focuses on processes of construction, negotiation, and social transformation, and seeks the terms of analysis from within the conceptual and evaluative field of each band, or of the cultural and social dynamics that they generate. From this latter perspective, music is configured as an active element in the process of societal transformation (and not merely as a reflex of it), while musical performance in particular can be considered a social practice with the scale of the stage (Stokes 1997, 3-5). This inversion of perspective on the study of

music was also proposed by Simon Frith: instead of viewing music as a reflex of society (as a social structure), in a homology of structures and complexities, the author suggests that the role of music should be considered in the structure of society itself and of the individual that produces and listens to music (Frith, 1996, 108).

Finally, this book highlights the significance of bands since 19th-century until nowadays: they have generated -and still continues to be generated- new repertoires, new listening practices, and new musical and social urban practices, building soundscapes and developing a strong musical culture.

Bibliography

- Binder, Fernando Pereira. 2006. *Bandas Militares no Brasil: difusão e organização entre 1808-1889*. MA Thesis. São Paulo: Universidade Estadual Paulista.
- Bodendorff, Werner. 2002. *Historie der geblasenen Musik*. Buchloe: Obermayer.
- Cooley, Timothy. 2019. *Cultural Sustainabilities. Music, Media, Language, Advocacy*. Urbana, Chicago and Springfield: University of Illinois Press.
- Dubois, Vincent, Jean-Matthieu Méon et Emmanuel Pierru. 2009. *Les mondes de l'harmonie: Enquête sur une pratique musicale amateur*. Paris: La Dispute.
- Finnegan, Ruth. 2007. *The Hidden Musicians Music-Making in an English Town*. Middletown and Connecticut: Wesleyan University Press.
- Frith, Simon. 1996. "Music and Identity". *Questions of Cultural Identity*. London: SAGE Publications.
- Gumplowicz, Philippe. 2001. *Les Travaux d'Orphée*. Paris: Flammarion.
- Herbert, Trevor. 2000. "'The band is the instrument': military bands, the martial paradigm, the crowd and the legacy of the long nineteenth century". *Our Music/Our World – wind bands and local social life*. 2020. Edited by Maria do Rosário Pestana, André Granjo, Damien François Sagrillo and Gloria Rodriguez Lorenzo. Lisboa: Edições Colibri.
- Hofer, Achim. 1992. *Blasmusikforschung: eine kritische Einführung*. Darmstadt: Wissenschaftliche Buchgesellschaft.
- Manfredo, Joseph. 1995. "Influences on the development of the instrumentation of the American collegiate wind-band and attempts for standardization of the instrumentation from 1905-1941". *Alta Musica*. vol. 17:237.
- Piedade, Acácio T. C. 2013. "A teoria das tópicas e a musicalidade brasileira: reflexões sobre a retoricidade na música". *El oído pensante* 1 (1). <http://ppct.caicyt.gov.ar/index.php/oidopensante>
- Reily, Suzel Ana and Katherine Brucher (eds.). 2013. *Brass Bands of the World: militarism, colonial legacies and local music making*. Farnham: Ashgate.
- Rincón Rodríguez, Nicolás and David Ferreiro Carballo 2019. "Introducción: Saldando una deuda histórica...". *Bandas de Música: contextos interpretativos y repertorios*. Edited by Nicolás Rincón Rodríguez and David Ferreiro Carballo, 11-20. Granada: Editorial Libargo.
- Shippers, Huib e Catherine Grant. 2016. *Sustainable Futures for Music Cultures. An Ecological Perspective*. Oxford: Oxford University Press.

- Stokes, Martin. 1997. "Introduction: Ethnicity, Identity and Music" *Ethnicity, Identity and Music. The Musical Construction of Place*. Oxford: Berg.
- Sousa, John Philip. 1930. "We must have a standard instrumentation". *The Musical Observer* 29/7:28.
- Titon, Jeff Tod. 2009. "Economy, Ecology, and Music: An Introduction". *The World of Music* 51:5-15.
- Westpahl, Bertand. 2000. *Géocritique mode d'emploi*. Limoges: Presses Universitaires de Limoges.
- Whitwell, David. 1982. *History and Literature of the Wind Band and Wind Ensemble*. Northridge: Whitwell Publishing.

**MILITARY, WIND AND BRASS BANDS:
TRANSNATIONAL APPROACHES**

“The band is the instrument”: military bands, the martial paradigm, the crowd and the legacy of the long nineteenth century

Trevor Herbert

The phrase “the band is the instrument” has a metaphorical nuance, but also it points to the way in which bands are perceived. Military bands, from which subsequent wind bands developed, had no standard instrumentation, but their cultural identity was unambiguous because other factors that each shared in the nineteenth century defined their identity. These factors formed the basis of legacies that prevail in wind bands in modern times. This paper examines four key characteristics of military bands to explain the pattern of their development, their relationship with armies and with “the crowd”. The paper also explores how “the martial paradigm” was expressed by military bands. This paradigm embraced a set of values intended to influence ordinary people, and even this factor can be interpreted as an active element in community bands in the modern world.

My title is lengthy, but it stands as a summary of the topics I want to address in this paper. First, I should explain the term “the band is the instrument”. This is a phrase I recently invented to resolve a problem. I was asked to write a chapter on military bands for a book in which the emphasis is on organology and the cultural study of musical instruments (Herbert 2020). Organology is usually understood as the study of musical instruments, but by convention it has a focus on instruments as material objects, and this is why its literature has been dominated by articles about the design of instruments, with the majority of their authors being curators and collectors. This has changed in recent years with the introduction of more interdisciplinary approaches to the subject and the advent of what has been termed “cultural organology”. I found it difficult to construct a narrative in which cultural ideas would be easily connected to, and integrated with, instruments themselves rather than their use, especially in the context of military bands.

This was probably a failing on my part, but nevertheless it presented me with a problem. My solution, and it is one in which I quickly came to have a genuine belief, was the idea of the “band as the instrument”. It is a simple idea that functions at both practical and metaphorical levels and captures an important concept about bands of music more generally.

In the nineteenth century, wind instruments, particularly brass instruments and saxophones, were developed explicitly to serve the needs of large-scale military music projects that were often initiated by European governments. These projects stimulated the development or invention of new instruments that improved the effectiveness of military music, especially when bands performed outdoors. But even though several attempts were made, the instrumentation of the military band was never standardised. Unlike the orchestra and the many other ensembles that have generated repertoires and even genres, the instrumentation of the military band has been formed by a blend of local preferences and expediciencies. But this has never been a problem, because despite the variety of their formats, there is no ambiguity about what military bands are and what they do. This is because it is the band, rather than its component parts, that functions as the instrument: to put it differently, we know what a military band is even though our individual experiences of it may be widely different. Furthermore, the characteristics that define a military band are the product of a different set of identifiers than their instrumental make-up (Herbert 2020).

So this is where I begin: the band is the instrument because the impression it conveys to people is broadly common. This common impression occurs because a series of other powerful factors that are not entirely musical have formed the military band identity and given issue to important consequences that really were musical. This happened in the nineteenth century, and it changed the course of music history and the way that populations engage with music. It led to an unprecedented expansion of the music profession through the engagement of an entirely new demography of instrumental music-makers, it produced the greatest expansion of musical commerce the world had known, and it caused the transmission of what we might call “banding” to vast swathes of ordinary people throughout the world.

Identity

I have suggested that “the band is the instrument” because of the strength of its identity as a collective: it is and always has been more than the sum of its parts. This identity was configured in the nineteenth century by the development of four related characteristics that were shared by all military bands. These characteristics can easily be interpreted as the basis of both military and community bands in modern times.

1. Each was formed and existed at the behest of a mediating agency – the military as a branch of state; and as such military bands always represented more than themselves. This idea of representation has never vanished.
2. They have always communicated through sight as well as sound. Music became the principal mode of communication, but the visual impact was just as important and it was inescapably linked to sight and movement. Military bands enacted a choreography as representatives of the armies and states that employed them. Aspects of this combination of sight and sound can also be identified in modern bands.
3. Their main arena has always been the public space – streets, squares and other places that give access to the crowd. By “crowd” I mean the self-selecting, random mass of people, that are not limited by age, wealth, gender, race or other social determinants. The relationship between bands and the crowd was and is of great significance.
4. Since their introduction, military bands have been populated by the lower social classes. This was entirely new in the nineteenth century, and it is this legacy, combined with the later emergence of the working class as a commercial market segment, that precipitated the proliferation of amateur wind and brass bands that exist today.¹

I will now expand on the nineteenth-century dimension of each of these four characteristics in turn.

Representation

It is important to emphasise that military bands originated in the late eighteenth century and not before. They were not a continuation of earlier civilian ensembles such as the Italian *piffari*, English waits or German *Stadtpeifer*. Neither were they a later manifestation of what was referred to as “the music” (which meant trumpets, drums and fifes) in mercenary armies since the sixteenth century. Several have drawn these links in an attempt to establish an unbroken historical continuity, but I believe them to be wrong. Military bands emerged in Europe as the private entertainment bands of regimental officers and were later adopted directly by armies and governments as a part of sophisticated strategic projects. I explain this in greater detail below, but first I should deal with a critically important musical and cultural change that occurred in the late eighteenth century.

Before the instigation of what became known as “bands of music” or

¹ For a discussion of the economic structures and processes that made the rise of brass bands possible in Britain see Herbert 2000, Chapter 1.

Harmoniemusik in the later eighteenth century, the term “the music” was used to describe instruments that were sometimes also referred to as “instruments of command”. These were the trumpets, fifes and drums used as signalling instruments: they were used to convey predetermined musical themes as codes for military commands. Fifes and drums and, less often, bagpipes, were also used to regulate the march of troops: drummers used a crude form of metronome (in effect a simple pendulum) to determine and regulate the beat or cadence of a march: this made it possible to calculate the time it would take a body of men to move from one point to another. These musical functionaries pre-dated the formation of standing armies (Herbert and Barlow 2013, Chapter 1).

Bands of music were initially made up of small groups of wind instruments with drums and had a purely decorative role as the private band of the officers of a regiment. By definition they were musically literate because they played a repertoire that was constantly expanding and changing. The players of signal instruments, despite their high status in military operations, did not need to be musically literate; the signals, by necessity, did not change and were learned by rote and committed to memory.

Sight, sound and the “martial paradigm”

The quality of military music was a major preoccupation in Europe in the nineteenth century. The governments of Prussia, France, Britain and Russia were among those that appointed state commissions with the specific purpose of improving military music. This should not be taken as evidence of a generous intention to patronise music-making – the true objectives were sharply different: they were pragmatic and self-serving. It became widely acknowledged that ceremony could be employed as a diplomatic device that could act as effectively on a state’s own people (including its own soldiers) as on foreign powers. This is why musical instrument manufacturers such as Adolphe Sax in France, Červený in Bohemia and many others were encouraged to develop entirely new instruments capable of making bands more efficient and appealing in the open air.

It is no coincidence that military bands in their modern form developed at a time of global political change when traditional hierarchical social structures were being moderated. For a variety of reasons governments needed to communicate directly with their populations in new and positive ways. Military bands were developed expressly, and with a sense of urgency, with exactly these objectives in mind. It is in this idea that we find the origin of the modern diplomatic term “soft power”, which can be explained as processes in which cultural rather than more aggressive persuasions are deployed by governments for strategic reasons.

Public martial display drew the attention of the crowd and it soon became evident that the sight and sound of marching troops with bands of music made a powerful impression and promoted positive emotional responses – such as patriotism. This realisation was linked with two relatively new developments that were quickly integrated as components of display. One was a marked tendency to make military uniforms more colourful, eye-catching and decorative, so that the visual appearance of soldiers was especially striking. The other was the introduction of marching to step. The practice of soldiers marching to a drum-beat was well established, but marching to step involved a precise choreography that was not universal in the eighteenth century.² Early attempts to introduce marching to step were rejected in some countries (including Britain) because it was thought to appear unmanly and to resemble dancing, but the practice was ubiquitous by the start of the nineteenth century and was soon utilised with music in new and strikingly enhanced forms of military display.

All of this could be seen as mere propaganda, and at one level it was; but another essential factor was implicitly at work. This has been termed “the martial paradigm”, which has been described in these terms:

[T]he martial paradigm ... displayed an idealized model of organization that was projected as a vision, and as a result it tended to aid in the imposition of social control on civilian society – whether enforced or voluntary – in a wide variety of contexts...the appeal of the martial model played a significant role in spreading the army’s servile values ...[in] society, promoting and advertising the adoption of “military values” far beyond the military subculture... (Myerly 1996, 12)

Put somewhat differently, military bands became an agency of state that deliberately or implicitly conveyed not just an impression of its authority, but also an *advocacy* of military values which could be read more widely as messages concerning social order and propriety. The hope, and in many cases the assumption, was that the display of military order and perfection would influence ordinary people in the lives they led, and inspire social order and respect for authority.

² A distinction must be made between soldiers marching to the beat of the drum, and “marching to step”. The former practice was established much earlier for the purpose of calculating the time it would take for a body of men to move from one point to another. “Marching to step” on the other hand was always implemented as a mode of display. Its temporary rejection in the eighteenth century on the grounds that it resembled dancing was well-founded. See for example Arbeau 1588(?).

The crowd and social order

The target audience for this strategy was primarily “the crowd”. The crowd is the random, self-selecting, organic assembly of people who are drawn together for any number of reasons, but always for a reason: crowds are always formed by a stimulus and marching bands of music were and remain such a stimulus. Crowds are not defined or limited by race, gender, class, religious persuasion or even age; it is the randomness of their constitution that makes them interesting. The crowd has been widely recognised as an important element in social history, but a difficult one to analyse. Primary source reports of the activities and behaviours of crowds almost always come from biased or opinionated sources. So, for example, while some sources have characterised crowds as unambiguously positive – such as reports of a crowd proclaiming loyalty to a monarch on ceremonial occasions such as royal birthdays–, many other descriptions of them are deeply negative, characterising them as the source of social unrest and rioting. However, modern research has suggested that crowds in the eighteenth and nineteenth century were remarkably responsive to what was put before them: they reacted as a group, but their independence as individuals did not vanish. Put somewhat differently the crowd was responsive to influence and this worked positively as well as negatively on public order. (Harries 1988)

With this undoubtedly in mind, state military music projects turned to a more imaginative use of military bands, and even though it may not appear so, this too was an expression of the martial paradigm. It is in this idea that we find the origin of the military band concert, which was initiated as a means of promoting civil behaviour by exposing the crowd to products of high culture such as classical music. Albert Perrin, an influential force in military music in France in the nineteenth century, put it in these terms:

Regimental bands are able to do good service, both military and social, in creating and developing a taste for innocent and intellectual enjoyment, and agreeable recreation for the soldier as well as for the people... The military bands of France, Belgium and Prussia have been influential in withdrawing entire populations from rude and vulgar pleasures, and cruel sports, by making them love and cultivate the civilising art *par excellence* – music (Perrin 1863, iv).

Military band concerts became the most widespread formal musical entertainment of the crowd. They were delivered with military precision by musicians in pristine uniforms who stimulated refined behaviour among those who listened and watched. The moral objectives inherent in this process explain why, excepting functional pieces such as marches, repertoires of

military bands from the nineteenth century are overwhelmingly made up of transcriptions: usually of classical music or more refined popular music (such as dance music and song). This was deliberate because it was conceived as a way of conveying a version of upper-class tastes and musical values to the crowd. Those who were influential in military music turned their attention to making arrangements that offered the military band as an imitation of the orchestra. The German-born military music theorist Carl Mandel described this role for military bands very precisely:

[The orchestra and vocal music] has, and always will produce the most elevating impression, and it is alone that [which] forms, improves, and perpetuates really artistic taste for music. [Military bands] belong to the public in general [and should] consist merely of arrangements of universally known and popular operas, songs, and other compositions (Mandel 1859, 3).

Social class and emancipation

In 1889, Jacob Kappey, a German bandmaster working in England, made an estimate of the number of military bands and military bandsmen in Europe; it was published as part of his major entry on “Wind bands” in the first edition of *Grove’s Dictionary* (Kappey 1889)³. Kappey’s estimate was based on reports he had received from bandmasters “in all European countries”, along with data he had personally accumulated. He disregarded small battalion bands, bands stationed in the colonies and trumpet and bugle groups. In consequence, and because his calculation was based on a low average of players in a typical band, his estimate was seriously modest rather than exaggerated. He believed there to be 1,385 bands in Europe employing a little over 51,000 bandsmen. This equates to, or more probably exceeds, the total size of the civilian music profession in Europe at that time.⁴ Military band expansion is further verified by evidence of the massive increase in the

³ The first edition of Charles Groves’ *A Dictionary of Music and Musicians...* was published serially. The entry on “Wind Bands” rectified the omission of entries on brass bands and military bands from earlier and more appropriate points in the alphabetical sequence.

⁴ This, of course, is a supposition, but not entirely lacking evidence. Calculations of the size of the music profession in different countries have been made. For example, the economic historian Cyril Ehrlich calculated the number of professional musicians in Britain to be broadly equal to the number of bandsmen in the British Army (but not including the Navy); furthermore, Ehrlich included all private music teachers as members of the music profession. (Ehrlich, 1985).

production of musical wind instruments.⁵ It follows that this was the greatest expansion of musically literate musicians in history: so great was the expansion that tens of thousands of new players emerged within little more than a single generation. This leads to a question that is as important as it is obvious: where did these players come from?

Military bandmen were essentially professional musicians who exercised two fundamental skills: the ability to play an instrument and the ability to read notated music. Before the nineteenth century, and outside the aristocracy and gentry, these abilities were exclusive to a limited number of family dynasties who had protected their skills for generations through various forms of licensing and professional affiliations. The demands created by the growth of military band projects were of an entirely different order and scale, and necessitated new processes for recruitment.

There is evidence of recruits who showed a modicum of intelligence and application being taught musical skills quickly. However, more systematic processes were also put in place at government level. One of the most detailed and systematic was initiated in Britain, but similar contingencies were probably put in place in other countries. In Britain, orphanages functioned as schools training boys who were less than ten years old for military trades. Children who had been deposited in such institutions following the death of parents or their abandonment were trained to be tailors, shoemakers or musicians for the army or navy. Thousands were recruited without their consent, and given the vast number of orphans in the period and the apparently insatiable demand for military recruits, the process could be described as an endless source of supply for an equally endless source of demand. Acquiescence to discipline came naturally to these orphans because of the lives they had led. For as long as they could recall, they had been subject to the authoritarianism that befitted the military and the martial paradigm (Herbert and Barlow 2013).

Legacies to the modern world of bands

It is not an exaggeration to say that military bands changed musical and social history in important ways. The legacies of this story are evident in the modern world.

Military bands continue to be used by modern states as tools of diplomacy. Sight and sound are combined to make an impression on the crowd. The public space of the street or the pleasure ground is often appropriated to attract the crowd and the process is strategic. Implicitly, it causes the crowd to

⁵ For information on the production and distribution of brass and wind instruments see Waterhouse, 1993 and Herbert, Myers and Wallace, 2019.

be drawn into a consensus with the state: the crowd is part of the statement. This idea of the enactment of social ritual to create consensus has also shifted to communities in its enactment of more local ritual. The martial paradigm continues to prevail in this process in a subliminal way. For example, the basic idea of marching derives from the martial and it is no accident that the most frequent mode of dress for amateur bands throughout the world is based on military uniforms.

A less positive affect of the growth of military bands is that it delayed the enfranchisement of women and girls as wind and particularly brass instrument players. Total enfranchisement did not really begin until the 1960s, primarily as an outcome of the wider impact of the feminist movement. Previously it was seen as inappropriate for women to play such instruments – among many bogus arguments previously exercised as reasons for the discrimination were prevailing concepts of femininity and refined behaviour. A long-standing historical prejudice against women playing wind instruments, and particularly brass, was based on the perception that such instruments were inappropriately strident, and furthermore, the act of playing them distorted the face.⁶ There was also a wider, but equally erroneous belief that brass instruments were too demanding on the female physique. However, and irrespective of how effectively these myths operated, the more powerful barriers were always structural. Until the late eighteenth century the structural device that had acted against women performers was the ancient and protectionist apprenticeship system, which ensured that the skills of performance were passed to male offspring. When that system dissipated and the music profession expanded exponentially, the agency of growth, the military, was by mandate entirely male, and this provided a new and yet more resilient structural barrier.

Literacy, repertoire, performance, class and the amateur

The teaching of musical literacy to military band players from the early nineteenth century was the first stage of an unprecedented growth of musical literacy among the working class throughout the world. Handwritten manuscript sources of military and amateur band repertoires evidence both the music that was played and how it was played, because (unlike printed music) the handwritten arrangements by bandmasters reflect the abilities of the players for whom those arrangements were made. In such sources we witness the development of the subtle skills of virtuosity and lyricism among working-

⁶ This view was most famously expressed in Baldesar Castiglione’s *The Book of the Courtier*, published in 1528, and while it applied primarily to women, it was also class-based, since the facial distortions caused by playing wind instruments were also considered ugly in upper-class men.

-class players. The skills passed to amateurs by former military musicians were played on instruments produced by a manufacturing system that had been developed explicitly to serve the needs of military bands.

This may have been the most important legacy of all, and to understand it we must take account of a fundamental truth about music and what it does. Music is one of the ways that humans communicate. Since the nineteenth century, ordinary people, who may have had little wealth and limited alternative means of expressing themselves, became articulate – eloquent even – in music, both collectively and individually, by playing in bands. The idea that “the band is the instrument” should be interpreted in the modern world as a mode of expression of individuals and of communities.

References

- Arbeau, Thoinot. 1588[?]. *Orchésographie*. Lengres: Jehan des Preyz.
- Ehrlich, Cyril. 1985. *The Music Profession in Britain since the Eighteenth Century: A Social History*. Oxford: Clarendon Press.
- Harrison, Mark. 1988. *Crowds and History: Mass Phenomena in English Towns, 1790-1835*. Cambridge: Cambridge University Press.
- Herbert, Trevor. 2020. “Military Bands and the Culture of Perfection in the Long Nineteenth century”. In Steven Cottrell (ed.). *Shaping Sound and Society: The Cultural Study of Musical Instruments*. London and New York: Routledge. (Forthcoming)
- Herbert, Trevor, Arnold Myers and John Wallace (eds). 2019. *The Cambridge Encyclopedia of Brass Instruments*. Cambridge: Cambridge University Press.
- Herbert, Trevor and Helen Barlow. 2013. *Music and the British Military in the Long Nineteenth Century*. New York: Oxford University Press.
- Herbert, Trevor. 2000 *The British Brass Band: a Musical and Social History*. Oxford: Oxford University Press.
- Kaphey, Jacob. 1889. “Wind Bands”. In Charles Groves (ed.). *A Dictionary of Music and Musicians (A.D. 1450-1880)*. Vol. 4. London: Macmillan.
- Mandel, Carl. 1859. *A Treatise on the Instrumentation of Military Bands*. London: Boosey & Sons.
- Myerly, Scott Hughes. 1996. *British Military Spectacle from the Napoleonic Wars through the Crimea*. Cambridge, MA: Harvard University Press.
- Perrin, Albert, trans Arthur Matthison. 1863. *Military Bands, and Their Re-Organization*. London: Hodson and Sons.
- Waterhouse, William. 1993. *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors*. London: Tony Bingham.

The Power of the Brass Band

Suzel Ana Reily

Over the centuries brass ensembles have caused awe and amazement as well as fear and humility in peoples across the globe; they can also generate feelings of nostalgia and memories of camaraderie. Besides their ability to promote intense emotions, brass bands can move people – literally – being, as they are, favoured ensembles for leading parades and processions. Through their music, brass bands set the pace of such events, structuring also their general atmosphere. Drawing on James Gibson, Bruno Latour, Tia DeNora among others, this paper addresses the agency of brass bands. It looks at how the affordances of the brass band have been used in a range of settings, by both powerholders and subalterns, mobilizing their power to engage feelings and bodies to various social and political ends.

Throughout the world there are numerous brass band configurations, showing how this model has been appropriated and reconfigured in different ways over time and across the world. Brass bands may be present at grand state parades, involving thousands of marchers, such as the parade in Beijing to mark the 70th anniversary of the communist regime in China, marked by military marches, as well as local events, such as the church processions in parishes across Brazil, where *dobrados* (double marches) prevail (Reily 2013, 110). During the Christmas season, local bands in many parts of the Christian world may play carols in town centres or shopping malls to raise funds for charities, while the latest Bollywood hits are the mainstay of the Indian wedding bands (Booth 2005, 12).¹ This is but a small taster of the diversity of ensembles structured around brass instruments. Despite the difference, there are also a few things many of these groups have in common: the instruments that

¹ This research is part of the project “Our music, our world: Musical associations, wind bands, and local communities (1880-2018)” sponsored by FEDER Funds through the Programa Operacional Competitividade e Internacionalização – COMPETE 2020 – and by National Funds through FCT – the Portuguese Foundation for Science and Technology: POCI-01-0145-FEDER-016814 (Ref.^a FCT: PTDC/CPC-MMU/5720/2014).

predominate in brass bands are, of course, labrosones, or lip-vibrating instruments; brass bands are loud ensembles; the instruments are transportable and can be played by musicians on parade.

We commonly associate brass bands with the military, even though not all brass bands are military bands. Yet, even as they may not be linked to some form of state defence force, most civic band traditions are associated with recognised institutions, such as schools, local governments, factories and industries, clubs of various sorts, churches or other religious associations among other organizations.² Given their institutional affiliations, they are called upon to service these bodies, often by support them during their public activities, such as processions and parades, or by representing them at such events as competitions or games. As Trevor Herbert noted in his talk at this symposium, “brass bands are more than themselves” (Herbert 2020).

The fact that bands are placed in these roles indicates that they are perceived as being up to the task. So, one must ask, how do brass bands represent their organizations? Why employ brass bands for such tasks? My response, as I aim to argue here, is: It is because brass bands are powerful ensembles. They have characteristics that make them powerful, and it is this power that associations harness when they choose to bring out the band.

As Trevor Herbert has shown quite convincingly, brass bands, as we know them, are fairly recent inventions (2013). However, labrosones themselves have been about for millennia, and with regard to these instruments, Herbert has made the following claim in his introduction to *The Cambridge Encyclopedia of Brass Instruments*:

There is evidence of labrosones in some form or other in almost every inhabited area of the world, and to the extent that we are able to tell, while there are usually distinctive flavours, there are also some remarkable similarities that stretch across cultures. For example, wherever trumpets or trumpet-like instruments have been found, they appear to have been associated with expressions of secular or sacred power (Herbert 2019, 1).

While Herbert says labrosones are “associated with expressions of ... power,” I suggest one can go further and claim labrosones – and the ensembles most associated with them, the brass band – are themselves powerful; their association to power derives, in large part, from the very power of the instruments.

Up until recently, at least, the Humanities and Social Sciences felt some discomfort with the attribution of agency to inanimate objects, such as musical

² Indian wedding bands are among the few exceptions to this, as these bands are generally privately-owned companies.

instruments. Agency, in this orientation, has been linked to intentionality: the capacity of the agent to make decisions and act on them in some rational way. However, in everyday speech, people often attribute agency to phenomena in the environment. To a rationalist, this is a metaphorical use of language – but is that all it is? Can things not have an impact on us in a manner that transcends our intentions and/or the agency of another human being? Another way of framing this question, then, would be: Are brass bands inherently powerful?

In the last decades, possibly to mark a shift away from this human-centric orientation to agency, some social scientists have begun to reflect on the way's humans relate to the non-human world around them, and they have started asking themselves: Do *things* have agency? Can we take seriously the commonsense tendency people have in attributing agency to things with which they interact in the world? If we take this idea seriously, what is the nature of this agency? How do things impact us? How do humans harness this agency? How does it harness humans?

A central figure in this shift in perspective is, no doubt, James J. Gibson, the founder of what has come to be known as ecological psychology. In his book, *The Ecological Approach to Visual Perception* (1977), first published in 1979, Gibson coined the word “*affordance*,” a term he chose to explain his mode of understanding how living beings – both humans and animals – perceive the environment in which they live. The concept of “*affordance*” involves both what one can do with something – its potential uses – as well as its impact on living being and the environment more generally. “*Things*” encompass material objects, but also ideas, discourses, and the “*things*” in the environment that affect our senses, like smells, sounds, textures, tastes and so on. For Gibson, what we perceive when we see – or hear or feel – something is not so much the thing itself, but rather its affordances; we perceive things in terms of what we can do with them *and* of their impact on us – for good or for ill. He emphasized the fact that objects can have numerous affordances, even if we don't recognize them consciously – and an object's affordances will remain inherent to objects, available for discovery at a later date, either accidentally or spurred on by conscious exploration.

Gibson's propositions would eventually influence the Social Sciences – ideas also have agency – particularly Bruno Latour (2005), Tim Ingold (2000) and others. For these academics, the environment came to be seen as a space that both imposes limits and creates possibilities for those living and moving about in them, such that their affordances and agencies contribute to the process of the construction of the cultural reality of the inhabitants. The relations established between the environment and the things, ideas, sense stimuli and other living beings mark a unique dynamic, in networks (for Latour) or webs (Ingold) of mutual impact, rendering the space highly dynamic. And it is important to note that these processes can be documented.

Tia DeNora was a pioneer in introducing these debates into music studies, in her book *Music in Everyday Life* (2000), published nearly 20 years ago. Treating music as a “thing” – a force in the environment – DeNora has tried to show how the agency of music is constructed in collaboration with humans. In an ethnographic account, for example, she tells us how Schubert’s *Impromptus* had the power to calm Lucy, one of her research collaborators. No doubt the *Impromptus* are calming, but by questioning Lucy, DeNora discovered that, to listen to the pieces, Lucy made herself comfortable on an easy-chair, and she placed the speakers on either side of her at a fairly low volume. In effect, Lucy pooled together the affordances of various aspects of her environment, interacting with them in different ways to best experience the properties of the *Impromptus*. In effect, Lucy harnesses the affordances of the *Impromptus*, as well as of other elements, constructing a relational network/web, in which their multiple agencies are allowed to impact on her and affect her mood.

Drawing on these ideas I would now like to reflect on the implication of thinking of the brass band as having agency. What are the brass band’s affordances?

At the beginning of this paper we noted that: 1) brass bands are loud ensembles, which makes them good for playing outdoors; 2) the instruments are transportable, so one can play them and walk, or even dance, at the same time; 3) they are versatile ensembles, which allows them to be adapted to many different styles and traditions of music. Now I’d like to explore some of the ways these – and other – affordances of the brass band are implicated in the impact they have on people and on the spaces to which they are engaged.

To do this, I return to Herbert’s contention that labrosones are frequently associated with “expressions of secular or sacred power.” One reason for doing this is that, at first glance, at least, there is something rather frightening – and perhaps even disturbing – to this proposition. It is certainly true that brass bands are often linked to centers of power, such as the military, government, churches, schools, and industries. What are their affordances that account for this? And in what *other* spheres have brass bands found a home?

Exploring the Affordances of Brass Instruments

As noted previously, labrosones have been in use by humans for millennia, often made of animal horns, conches, reed or wooden tubes, ceramics, and various metals. In effect, the affordance of a range of materials were explored in producing labrosones, just that their production evinced explorations in designs, sizes, uses of finger holes, forms of extending and contracting bore lengths etc. It is worth remembering that the nature of labrosones is such that the number of pitches on an instrument is linked to the length and shape of the

bore, so short bores will only produce a few notes, and they follow the overtone series, which makes it somewhat difficult to generate melodies. However, these instruments can be heard over large distances, making them very handy for signalling – which is what many of them were, and still are, in fact, used for. To compensate for the limited number of notes, hocketing ensembles of labrosones emerged in some places, allowing melodies to be formed. This is definitely a case in which one can argue “the band is the instrument” (Herbert 2020).

One such ensemble is the Ghanaian *ntahera* ensemble, in which each participant has a different-sized ivory trumpet; the performers coordinate their notes so that melodic sequences emerge. These melodic sequences are a kind of substitute language that reproduces the tonal contours of spoken languages, invoking poems, proverbs, and praises to leaders and chiefs. Their main performance setting is the funeral, at which there can be several ensembles that collectively form a “sound barrier” that is meant to hold back evil spirits who could interfere in the ceremony (Kaminski 2012).³

Another way of transforming labrosones into melody instruments is by extending them. The Swiss alphorn, for instance has this potential, although its main function has been the production of signals across the mountains, as it can be heard for several kilometers in the mountain environment. These instruments, in their standard form, are three and a half meter-long conical tubes, which produce up to 20 tones: a fundamental and 19 harmonics, but the fundamental and some of the upper-range notes are quite difficult to play. One affordance these instruments don’t have, though, is transportability! Like other labrosones used primarily for signalling, the alphorn was substituted by other more modern forms of communication, such as the short-wave radio, the telephone, and now the cellphone. Yet in the 20th century the instrument was revitalized, integrating the folk movements to become a national symbol in Switzerland (Vignau 2013).⁴

While there are traditions involving a single labrosone, often these instruments are played in ensemble formations, as with the ntehara; alphorns can be played solo, but they are commonly played by ensembles formed within Swiss folk music associations. In effect, if one labrosone is powerful, just think if you have lots of them! In the 16th century, for example, the processions in Venice involving the doge moved to the sound of the doge’s wind band (*pifferi del doge*) and his six silver trumpets. These processions were grand events – real displays of wealth and power (Kurtzman, 2016, p. 51). The

³ An example of such an ensemble can be seen at: <https://www.youtube.com/watch?v=P3XxEefvpr8>

⁴ An example of the Alphorn can be viewed at: https://www.youtube.com/watch?v=K_qp26NHytg

sound of the trumpets was essential to this display, and not simply because of an indexical association: rather the volume was multiplied by six!

As the properties of the labrosones became more familiar to instrument builders, they took to experimenting in order to find viable forms. This involved bending the tube so they could remain long, but be more easily transported. This ultimately led to the proto-typical morphologies most commonly found today for the trumpet (as well as the cornet and flugelhorn); the trombone; the french horn; the tube (as well as the tenor horn and euphonium). The great divider came, of course, with the development of the valve that radically transformed the potential of this class of instruments as a whole. Experimentation with form and various ways of altering tube lengths had been underway for centuries, but the invention of the valve in the early 19th century was crucial – and its coincidence with the industrial revolution and the rise in demand for instruments by military bands.

Bands had always been used by the military, but they didn't necessarily center on labrosones: many centered on pipes, others on shawms (the main *mehter* wind instrument was the *zurna*), and other bands used bagpipes. In the 19th century, however, military bands across Europe became predominantly based on brass instruments, a practice that would be exported across the globe through the colonial powers. One could even argue that the paradigm of the military brass band is among the most successful of all times: it is the most widely disseminated instrumental ensemble in the world (Brucher & Reily 2013, 1).

The demand for instruments by military bands around the world served as incentive for the instrument industry to perfect their designs and construct instruments adequate for outdoor use, with ever better tuning, and ease of performance to enhance the technical demands of the instruments. In effect, the affordances of labrosones were explored in relation to demands for such instruments.

Among the great attractions of labrosones for the military was that they aggregated a number of affordances: volume, so they were adequate for outdoor use; they can be played by groups of performers at different tonal ranges; they are very versatile: they have all the notes of the Western scale, so practically any Western (or Westernised) repertoire can be adapted to a brass ensemble; they have an imposing visual presence, as the instruments are bright and shiny; they can be played by troops on the move in military parades and military events, but also to keep troops moving on a march; they are relatively easy to play; having mastered one instrument, the others can be learnt quite quickly, since they are similar to each other – or at least some are.

From Military Bands to Community Bands

The changes made to labrosones in the 19th century made them more accessible beyond the barracks, and amateurs began forming bands, often forming musicians, which could then be recruited by the military for their bands! Especially from the second half of the 19th century onwards, a continuous dialogue has existed in many places between civilian and military bands. Former military musicians often took on the training of community bands.

Alongside military bands and through their relations with the armed forces, community bands in many parts of Europe gained visibility. In England, for instance, community bands grew at such a speed that Herbert refers to a “Brass Band Movement” (2000). A fair number of civilian bands were sponsored by mining companies and other industries, as their owners and administrators considered them a civilizing force on the working classes. Moreover, Herbert has noted that his father separated a monthly contribution to support the band that represented the mining company at which he worked in Wales, a practice common among many mining families in the region (2018, p. xvii-xviii). The Black Dyke Band, one of the most successful industry bands in Great Britain, was founded in 1855 by John Foster, owner of the Black Dyke Mill; he hoped the band would help improve the quality of life of the workers and instil in them a sense of loyalty toward the company (Etheridge 2012).

The British Brass Band Movement was structured around band competitions, which, besides providing an incentive to participate for the prizes – generally instruments and/or money – served as a source of great pride to the members of the communities they represented – communities supported their bands much like they supported local sports teams (Bevan, 1991). The importance of the world of bands in the popular classes was so great that they had an impact on the national economy, promoting, as we have seen, the instrument industries, especially of labrosones and percussion instruments, but also uniforms for musicians, printed musical material, such as methods for teaching instruments as well as sheet music, tourism at the competition sites and transportation to and from these sites. It also created a demand for repertoire for these ensembles, which needed to be accessible to a working-class audience, but also virtuosic to showcase the band’s musical abilities (Herbert 2000).

As mentioned previously, European military bands spread rapidly to other parts of the world, with the European colonial project being their main agent. Rob Boonzajer Flaes (2000) presented the European military band as a metaphor for European colonialism, claiming that such ensembles were sent to the colonies for the explicit purpose of dazzling the “natives” with the wonders of the colonizing culture.

With their bands, the colonizing forces were able to unite, in a single formula a clear hierarchy and work structure; an orderly portrayal of military power; and dazzling modern technology in the form of indestructible and brilliant musical instruments. In explicit “rites of power” (Kertzner 1988), military bands paraded through the colonies, with spectacular public displays of European cultural, technological, and military superiority.

Although the colonizers’ efforts to impress colonial subjects, the worldwide expansion of the bands can probably also be explained by some of the same processes that led to their spread throughout Europe, both inside and outside the barracks. In many colonial outposts, local musicians were trained to play European instruments for parades and military maneuvers; in this way, a significant number of subjects became competent in new musical languages. In some cases, the local ruling classes founded their own military bands to display their authority, linking these exotic emblems to modernity. But ordinary people also appropriated the affordances of European band instruments, creating their own musical universes.

As they emerged, these new universes developed a unique set of musical elements, performance practices, and symbolic associations, configurations derived from the continuous and complex processes of collective negotiation and renegotiation that occur at both local and transnational levels (Beck 2004). So we can see these bands as products of processes of “glocalization” (Robertson 1995). It is worth noting, however, that the colonial hybridization of the bands often reveals the complexities and ambiguities involved in colonial exchanges, appropriations, and mimicry.

In India, for example, Gregory Booth argues that more than 7,000 private professional bands, consisting predominantly of low-income members, offer their services for marriage processions (2005, 3). Since the beginning of colonialism in the subcontinent, the British have assembled Indian armies that included trained musicians in the musical styles required by the British military. Many of these musicians were recruited by Indian royalty, who were mobilized by their patrons in processions, announcing their social position within Indian society, just as ancient local musical traditions would have been used in India long before the British arrived. In other words, the affordances these royals found in bands had more to do with the ends to which they wished to put them, than to British practices.

Throughout India bands at weddings became fashionable, increasing the demand for labrosone-centered wedding bands. This created a niche for musicians, whose supply grew considerably after 1947, with the end of British rule. Many Indians in British military bands set up local band companies, and the most successful are able to support several ensembles simultaneously. It is worth noting that these musicians were generally – and remain – among the lowest castes in India and are recruited less for their musical talents and more

so that any impurities that might harm the couple stay with the noise of the band on the street.

The affordance bands offer as processional ensembles has caught the attention of many social groups. Some use it to set the route of their parades to lead them through territories of particular symbolic value. In some cases, for example, collective action, along with the band's repertoire, aim to ensure that the memories of displacement are not forgotten and are transmitted to the next generations. The second line parades in New Orleans are like this.⁵ In New Orleans, jazz funerals and second-line parades often remember both people and places they have lost. Processions and funeral parades in the historically African-American neighborhood of Tremé pass by the homes and businesses of deceased community members, and the intensity of these performances often culminates when the musicians, families of the deceased, members of social clubs and followers dancing behind the band meet under the Interstate 10 overpass on Clairborne Avenue (Sakakeeny 2010). Prior to the construction of the viaduct, this locality was the center of the African-American community, which was then separated from New Orleans's tourist center, the French Quarter, seen by many as a strategy to segregate the city's black population. The overpass amplifies the sound of the labrosones, and the echo of the band's music marks the significance of this place for the history of the neighborhood and the people who live there.

Concluding remarks

To conclude I'd like to return to the citation I presented at the beginning:

There is evidence of labrosones of some kind in almost every inhabited world, and as far as we know, they usually appear with distinct "accents", but they also have some striking similarities in different cultures. For example, wherever there are trumpets or trumpet-like instruments, they seem to be associated with the expression of secular or sacred power (Herbert 2019, 1).

In this exploration of labrosones and ensembles of labrosones, his claims are, I believe, substantiated, and here we have focused on examples of bands embodying secular power. While brass bands are means of displaying and boosting the positions of their powerful patrons, bands can – and do – also lend their affordances to the empowerment of subaltern groups, like the second liners or the coloured people of Cape Town (Bruinders 2013).

⁵ On this issue, see also Sylvia Bruinders's discussion of the Christmas bands of Cape Town (2013).

To prepare this paper I viewed countless clips of brass bands on such internet sites as Youtube, Vimeo and others. As I viewed these clips I found myself wondering how the participants experienced the performances they were involved in. While some, such as mass parades staged by the Chinese state, for instance, made me wonder whether there was any enjoyment there at all, other gave me a sense that the participants had taken ownership of the band, its power becoming their power. In effect, my conclusions in this respect derived primarily from the ways the bodies of the musicians and their audiences reacted to the spectacles, particularly with respect to the examples involving processional formats.

Processions and parades generally have music, because if one aims to move a group of people from A to B as a collective, some sort of stimulus is useful, and music is ideal for such a task. But the character of the music bands employ has an impact on how the procession or parade is experienced: it sets the speed at which the group is inclined to move, and it can induce a bounce in that movement. In effect, the music establishes the ethos of the procession, taking control of the bodies of those on parade. The repertoire of the band, then, is strongly linked to how processions or parades are experienced by participants.

This is perhaps the greatest affordance of the band – and perhaps its most paradoxical: events that display power may actually promote experience that are not intended by their organizers, either because they generate unjustified unpleasant experiences, or because they provide participants with a sense of their own empowerment. In assessing the power of the band, therefore, it is useful to look carefully at how band events are experienced and what modes of embodiment they promote and naturalise. The power of the brass band can be harnessed to various ends, but its power may also transcend human intentions, generating impacts that lie beyond the control of their patrons.

References

- Beck, Ulrich. 2004. "The Cosmopolitan Turn". *The Future of Social Theory*. In Nicholas Gane (ed.), 143-66. London & New York: Continuum.
- Bevan, Clifford. 1991. "Brass Band Contests: Art or Sport?". *Bands: The Brass Band Movement in the 19th and 20th Centuries*, Trevor Herbert (ed.), pp. 102-119. Buckingham: Open University Press.
- Boonzajer Flaes, Rob. 2000. *Brass Unbound: Secret Children of the Colonial Brass Band*. Amsterdam: Royal Tropical Institute.
- Booth, Gregory D. 2005. *Brass Baja: stories from the world of Indian wedding bands*. New Delhi: Oxford University Press.
- Brucher, Katerine & Suzel Ana Reily. 2013. "Introduction: the world of brass bands." *Brass Bands of the World: militarism, colonial legacies and local music making*. S. A. Reily & K. Brucher (eds.), 1-31. Farnham: Ashgate.

- Bruinders, Sylvia. 2013. "Soldiers of God: The Spectacular Musical Ministry of the Christmas Bands in the Western Cape, South Africa". *Brass Bands of the World: militarism, colonial legacies and local music making*. In S A Reily & K Brucher (eds.), 139-54. Farnham: Ashgate.
- DeNora, Tia. 2000. *Music in Everyday Life*. Cambridge: Cambridge University Press.
- Etheridge, Stephen. 2012. "Brass Bands in the Southern Pennines, 1857-1914: The Ethos of Rational Recreation and Perceptions of Working-Class Respectability". *Class, Culture and Community: New Perspectives in Nineteenth and Twentieth Century British Labour History*. In A Baldwin et al (eds.), 37-54. Newcastle uponTyne: Cambridge Scholars Publishing.
- Gibson, James J. 2015 [1979]. *The Ecological Approach to Visual Perception*. New York & London: Psychology Press.
- Herbert, Trevor. 2000. *Nineteenth-century bands: making a movement. The British Brass Band: A Musical and Social History*. T. Herbert (ed.), 10-60. Oxford University Press, Oxford.
- Herbert, Trevor. 2013. "Brass and Military Bands in Britain – Performance Domains, the Factors that Construct them and their Influence". *Brass Bands of the World: militarism, colonial legacies and local music making*. In S. A. Reily & K. Brucher (eds.), 33-53. Farnham: Ashgate.
- Herbert, Trevor. 2018. "Foreword: Amateur Bands, their Localities, and their Challenges – the Lessons of History". *The Routledge Companion to the Study of Local Musicking*. In S. A. Reily & K Brucher (eds.), xv-xxiv. New York: Routledge.
- Herbert, Trevor. 2019. "Introduction: Understanding Brass Instruments". *The Cambridge Encyclopedia of Brass Instruments*. T. Herbert, A. Myers & J. Wallace (eds.), 1-6. Cambridge: Cambridge University Press.
- Ingold, Tim. 2000. *The Perception of the Environment: Essays on livelihood, dwelling and skill*. London: Routledge.
- Kaminski, Joseph S. 2012. *Asanti Ntamera Trumpets in Ghana: Caulture, Tradition and Sound Barrage*. Farnham: Ashgate.
- Kertzer, David I. 1988. *Ritual, Politics, and Power*. New Haven: Yale University Press.
- Kurtzman, Jeffrey G. 2016. "Identity and Civic Glue: Venetian Processions and Ceremonies of the Sixteenth and Seventeenth Centuries". *The Yale Journal of Music and Religion*, Vol. 2 (2), pp. 49-76.
- Reily, Suzel Ana. 2013. "From Processions to Encontros: the performance niche of the community bands of Minas Gerais, Brazil". In *Brass Bands of the World: militarism, colonial legacies and local music making*. S. A. Reily & K Brucher (eds.), 99-122. Farnham: Ashgate.
- Robertson, Roland. 1995. "Glocalization: Time-Space and Homogeneity-Heterogeneity". *Global Modernities*. M. Featherstone, S. Lash and R. Robertson (eds.), 25-44. London: Sage.
- Sakakeeny, Matthew. 2010. "'Under the Bridge': a Orientation to Soundscapes in New Orleans". *Ethnomusicology*, Vol 54 (1):1-27.
- Vignau, Charlotte. 2013. *Modernity, Complex Societies and the Alphorn*. Ladham: Lexington Books.

WIND BANDS IN PORTUGAL AND IN THE
ROUTES OF PORTUGUESE MIGRATION

The context of Philharmonic Bands in Portugal:

A long term commitment

Graça Mota

In this paper I will write about my long-term research commitment with the context of the Philharmonic Bands in Portugal, and how I have been recurrently returning to it as to unveil further particularities of its development. I begin by giving a brief account of the first project in this domain we developed in CIPEM (Research Centre for Psychology of Music and Music Education, headquartered in the Porto Polytechnic), then I will address the Portuguese historical role of women in these ensembles, a work in progress, and finally I will write about a smaller project that is just finished and about to be published, regarding the first six women to enter a PB in Portugal. The role played by women will form a significant part of this paper, from the times of the Portuguese dictatorship, through the democratic revolution, and in the present moment.

This paper draws on the keynote I was invited to give at the conference ‘Our Music, Our world’, for which I am very grateful to have had the opportunity to speak about an issue that has been accompanying me for many years within my research interests, and a context to which I have recurrently returned. My previous research with Portuguese Philharmonic Bands (PB) has in that sense become part of myself and, as Maxine Greene (1995) reminds us, goes on revealing the shaping power of that particular landscape. In this context, I would also mention my continuous interest in listening to seldom heard voices and narratives spanning longer periods of time (Mota 2012).

I will begin by giving a brief account of the first project the CIPEM had in this domain, then I will address the Portuguese historical role of women in these ensembles, a work in progress, and finally I will speak about a smaller project that is just finished and about to be published, regarding the first six women to enter a PB in Portugal. In a sense, I am narrowing my scope while expecting that it will become clear how this has been taking a significant part of my overall research.

First study 2005 – 2008

In the music department of the school of education of the Porto Polytechnic, after acknowledging that a steady 30% of our music students came from PB backgrounds, we conducted an extensive research between 2005 and 2008 on the construction of the musical identity of young people in PBs (Mota 2008, 2009). In that study we looked into the ways musical identities are constructed within a specific cultural and social context, the Philharmonic Band, and was, therefore, a study developed with a cultural and social theoretical perspective. The aim of this study was to understand the role that the involvement of young Portuguese people with Philharmonic Bands plays in the construction of their musical identities. This research used mainly a qualitative, and phenomenological methodology (Hammersley and Atkinson 1993) combined with the case study approach (Stake 1995) for the data collection about the memories of the young musicians on their participation in the Philharmonic Bands. Moreover, the building of a coherent narrative also constituted a purpose to be attained (Clandinin and Connelly 2000) through the interpretation of memories and discourses in light of definitions of identity in general (McDonald *et al* 2002), and musical identity in particular (Dubar 2005).

In this study, the Philharmonic Bands appeared as an environment where young people are socialized both in biographical and relational terms, as two processes concurring for the construction of their identities (Dubar 2005). This leads to a permanent negotiation between innovation and tradition where music is at the heart of the construction of a cultural identity. According to our data, the young musicians that grew up in Philharmonic Bands in Portugal go on being imbedded in their cultural roots while coming to terms with the different pathways that are determinant for the construction of their musical identities. Taking into account the great discursive complexity of the analysed data, the conceptual definitions of identity in general, and musical identity in particular, we identified the need for further attention, bearing in mind the social and cultural contexts where a musical life takes place and flourishes. In this sense, this study confirmed the fundamental role of situation and culture where development is faced as a process of growth that happens within a certain context where meanings are shared, and common narratives are constructed. Finally, important direct implications for music education came to light from the understanding of the effect that a strong instrumental practice in the context of a Philharmonic Band may have, as a motivator for young children to pursue an involvement with music for life.

A publication resulted from this study (Mota 2009) which, given its continuous popularity, I believe that it is still a significant document for the understanding of young people's growth in PB.

Women in Portuguese Philharmonic Bands: Finding a place in changing times

Though the gender issue was not part of our first study it came out in most of the interviews that the presence of women in PB was notoriously growing. From that time, we kept an interest in exploring this topic, and I have started together with the young researcher Andreia Carrinho, herself a PB musician, a large study on the presence of women in PB mainly from the end of dictatorship, and after the revolution which took place in 1974. This research aims to understand the role that women are currently playing in Philharmonic Bands in Portugal, taking into account a possible change in mentalities as a result of the Portuguese democratic revolution in April 74. In view of the discrimination women have suffered worldwide as performers and conductors in many types of music ensembles, this project examines their own perceptions as musicians in Philharmonic Bands, even today perceived as a male dominated milieu. It is expected to contribute to unveiling the complexity of this phenomenon, beyond superficial and partial views.

This study clearly adopts a theoretical approach from the social science understanding experience as a socially and culturally contextualized phenomenon (Bruner 1996, 2002; DeNora 2000, 2011; Clarke 2011; Hall 2003; Middleton 2012). According to Stuart Hall, the word ‘culture’ is used in a broad anthropological perspective when we want to refer to whatever is distinctive in the way of life of a people, a community, a nation or a social group.

Furthermore, we began by looking into the situation of women in general in the musical world (Hesmondhalgh and Baker 2015; Buscatto 2014), which is nowadays a well-documented issue, however showing that there is still much to be done. Women’s presence in orchestras as instrumentalists has grown immensely since mid 20th century but less in positions such as section leaders, leading first violin, and conductors. In Portugal there is at least one internationally recognised young woman conductor. There is a complex number of factors that are made concrete in still a differentiated participation of women and men in musical ensembles, say it in all types of music. In fact, women seem to maintain a clear disadvantage which means that their musical potential is restricted in a way that should not be underestimated.

In terms of PBs there are not many international studies that give a clear picture of their women’s role, and level of participation (Mota 2008; Cremades 2009; Dubois *et al* 2013). However, for example in Spain and France things tend to look pretty much the same. For example, Cremades (2009) reports that such categories as director, president or accountant of the Band are always occupied by men while women might have a role of secretary or being in charge of garments and wardrobe as a whole.

Similar results from France are presented by Dubois *et al* (2013), reporting a percentage of 54% men in a universe of 765 musicians, while admitting that such a gender gap is probably greater. On the other hand, these authors also mention:

Though still a largely male practice, wind band music is experiencing a noteworthy process of feminization. The mere act of flipping through the music societies' photo albums immediately provides a glimpse of this recent evolution: initially exclusively male, wind bands started to integrate women, mostly from the 1980s, as in the Concordia band, where the first female musicians – the daughter of one of the players – joined during that period. (Dubois *et al* 2013, 38)

Furthermore we consider Nancy Fraser (2013) and how she describes gender justice in what concerns parity in terms of participation and starting with a bi-dimensional concept: equity in **distribution** and **recognition**. In terms of distribution, it means the demand of access to all material conditions that ensure both the 'independence' and the 'voice' of the participants. As for recognition it is necessary that

institutionalized patterns of cultural value express an equal respect for all participants (women and men) and guarantee equal opportunities of social self-esteem. [...] For me parity is not a matter about numbers but rather a qualitative condition, the condition of being a *peer*, of being on a *par* with others, of interacting with them on an equal footing" (Fraser 2013, 164-166).

In Portugal, as far as documented it was not until 1974, with the democratic revolution, that girls and young women began to integrate PB, more precisely towards the end of the seventies and beginning of the eighties.

Some preliminary results

In the first year of the project a survey was done focusing on two dimensions, sex and age, and it was sent to 223 Philharmonic Bands located in the north and centre of Portugal out of a universe of 748. We got a response of 41 Philharmonic Bands, corresponding to 2207 musicians. Within a universe of 41 PB of 9 regions of Portugal, our sample indicates 61% men and 39% women. For all regions, the number of male musicians is higher than female ones.

Looking at the data by age group, we found that the higher number of musicians appears in the age group 10 to 19 years old (with 46,5%), followed by the age group 20 to 29 years old (with 30%).

For all age groups the number of men is higher than women. While there is a balance in the young age groups (mainly 10-19 years old), around the thirties the number of men starts to be proportionally higher than the number of women.

We can say that with the growing age, men tend to leave the band in their sixties while women do that already in their thirties. Interestingly, Dubois *et al* also found that “while two thirds of the musicians under 25 are women (70 per cent of those under 15), the proportion is reversed as age increases” (2013, 39). However, it’s still early to completely assume this situation since the democratic revolution in Portugal took place forty-five years ago, and those women that came into the PB in the late seventies, early eighties would be now in their late fifties. However, it is already possible to acknowledge that there is a tendency to abandon around the thirties. This survey is not closed yet as, in the first phase, we reached out mainly to those PB where we had direct contacts.

Alongside the survey, we began interviewing women conductors, who in 2004 were only three, and nowadays, according to our information, are already over twenty. Given the top position they occupy, we began by interviewing those women that we considered to be in the best position to give us a picture of possible discriminations.

Voices from the interviews

From start, women conductors tended to answer to our question about feeling or not discriminated with ‘no, I feel fine about that’. It was not until the conversation became more fluent, that a subliminal discourse began to emerge explaining several occurrences with a ‘because I am a woman’.

Being acknowledged...

“It is difficult to be heard...they think that because I am a woman everything is allowed... I can see that in their eyes...”

“In the international Bands’ festival, I was observing all those male conductors congratulating each other for their performances... And they never asked me to join them or even talked to me...”

Paternalistic utterances...

“You clearly exceeded my expectations...”

“Let us listen to that one ... the Band conducted by a woman... It is cute...”

The uprising of a new self-consciousness...

"The women in the town festivities and celebrations come and whisper in my ear: 'I love to see you in control of the men'".

"I guess that what we are doing now is opening the way for other women in the future..."

Equality of opportunities...

"it took me three years to be called for an interview..."

Future development of the study

The next phase of this study will be further developed within a mixed methods approach (Cresswell and Plano Clark 2007). In terms of the quantitative part, we will continue the mapping already initiated on what characterises the presence of women in PB in Portugal, enlarging the number of variables beyond sex and age as to construct a valid and reliable picture of this cultural and social reality.

As for the qualitative part, this study identifies itself with the participative methodologies in the sense of the Colombian Sociologist Orlando Fals Borda (2013). It means that such ideas like social relevance, quality of description and interpretation, reflexivity, quality of the relationship with the subjects and the practical character of knowledge are essential to our endeavour. Like Fals Borda we would like to recover the Aristotle's idea of *phronesis* in the capacity to think in order to act to change situations towards justice. We would like to develop this research with the women, and from the development of their own reflexive potential. In that sense, we intend to enlarge the scope of the interviews beyond women conductors, also including some of their male colleagues, and Band directors. Further, we would like to be present in a number of rehearsals aiming at an in-depth picture of the presence of women in these ensembles. This means to understand, from several perspectives, how the interaction in various situations takes place while music making comes to life.

Finally, all these questions should have as a backdrop the idea of valuing the women's practices and discourses, both on an individual and collective basis and always taking into account the context of the PB in relationship with the diverse dimensions that integrate the life of the women. In that sense, we will construct Sociological Portraits, a method devised by Bernard Lahire (2002) that allows us to get closer to the women's life stories or, at least, to key moments in their trajectories, while considering their socialization inside the PB and the internalization of dispositions and skills potentially useful to other dimensions of their lives.

Before I go into the last part of this paper, I feel that I need to put my readers in perspective of the situation of women in the time of fascism and dictatorship.

Portugal before and after the Revolution in 1974

Portugal became a republic in 1910. From then until 1926, the country struggled through a complex process of establishing the basis for a democratic parliamentary regime, enduring a long period of political dispute while attempting to find its own place in the Europe of the post first world war period. The greatly debilitated economy inherited from the monarchy coupled with high levels of corruption and a broadly illiterate population living in great poverty provided the ideal backdrop to the military coup that in 1926 established what was to become the longest European dictatorship.¹

This was the country and the environment I grew up in: a society in which women were treated as second class creatures, with very limited voting rights and even banned from travelling outside of the country without permission of either their husbands or their fathers; a society in which schools were only allowed to deliver very predetermined content and where each classroom had to display the crucifix alongside photos of the dictator; a society in which Catholicism was the state religion, and, for example, when one married in the church, there could never be any divorce; a society in which the mass media were controlled by strict censorship, with the culture dominated by rules of a fascist logic designed to maintain an obscurantist state of affairs.

The April 1974 Portuguese revolution changed our lives. It represented the advent of a time of hope and generosity, when everything seemed possible in every domain: the personal, the social, the educational, and the political. A revolution made by the lower ranks of a military institution then completely exhausted by the colonial wars ongoing in several African countries. The ‘carnation’ became the revolutionary symbol, extensively given to everyone including the ‘young boys of the army up on the tanks.’ Symbolically, those who had long perpetuated the regime were the same as those who liberated the country from dictatorship, and made the independence of the African colonies possible. Women were also at the centre of this political turnaround. They appeared everywhere, as leading actors whether in the context of agrarian reform, the struggle for better living conditions or in the educational, social, cultural, and political fields of intervention.

¹ For further information, see <https://www.britannica.com/place/Portugal/The-First-Republic-1910-26#ref1134992>.

Six Women on a bandstand

While we were making the above-described survey, we came across a newspaper clip dated 16 September 1966 (*Flama*, no. 967, 15, fig. 1) where it was the case of the first six women that integrated a PB in Portugal, and as far as documented in the Iberian Peninsula.



Flama, no. 967, 16 September 1966, p. 15.

As reported in the magazine under the title “six young women on the bandstand”, a noticeable phenomenon was described in the most paternalistic of terms, highlighting how they “are handsome and full of energy, being able to play the most difficult parts of the music, sometimes even as soloists...”. People were also urged to attend the performances of that particular PB, drawing attention to the fact that “six young women were causing a sensation”. Further, on the occasion of a band performance at a summer festival, a particular radio program renowned for its humorous and jokey sketches composed a song designed to convey an image of what a special wonder it was to listen to the young women playing in the band. People were especially instructed not to miss out on such a phenomenon!

However, the practical reasons for inviting women to come and play in the band related simply to the fact that, in an absolutely male dominated milieu, they were needed to take the places left empty by young men that had either emigrated to earn a living or fled from having to serve in the colonial wars then ongoing in Angola, Mozambique and Guinea.

Five of the women were aged between 15 and 17 years old, two of them being sisters, and the sixth was 28 years old. They immediately began by learning how to play oboe, clarinet, snare drum, baritone horn, saxophone, and tuba, clearly the very instruments that were missing due to the absence of the former players. As regards the so-called gender instrumental preconceptions, these seem to have been entirely overcome by the sheer need to fill the missing sections in the Band's repertoire. Nevertheless, beyond having women playing in a Philharmonic Band back in the times of the Portuguese patriarchy, it is also noticeable that they played instruments that clearly did not fit the feminine archetype.

In 2016 these six women were honoured by this specific Philharmonic society, and it was mentioned: "50 years ago, in a strict and repressive time, a phenomenon of emancipative and liberating affirmation significantly marked the history of PB in Portugal". As already mentioned above it was not until 1974 with the democratic revolution that girls and young women began to join PBs, in greater numbers in the late 1970s and early 1980s.

One cannot really be fully convinced of the social and political awareness back in 1966 that such an 'emancipative and liberating affirmation' was indeed taking place. However, it unquestionably marked the history of PBs in Portugal, a fact that retrospectively deserves full acknowledgement.

A narrative study: becoming a narrative inquirer, storying life

My personal learning to think narratively began back in 1983 with my very first contact with the work of Jerome Bruner, and his concept of culture within one of the deepest and most thought provoking works on the purpose of education and beyond. In the preface to the second edition of his seminal book *The Process of Education* (1960/1977), and while answering the query why he did not write a second edition, Bruner (1977) acknowledges the changes it had provoked in his way of thinking:

I do not think it was possible to do so. The book was a creature of its time, place, and circumstances, for better or worse. The changes that it produced in my mind, just by virtue of its having been written and put into the public domain, are recorded in my later work (1977, xvi).

Being a psychologist by training, his immediately following work *Toward a Theory of Instruction* (1966), and long before *Acts of Meaning* (1990) and *The Culture of Education* (1996), already denoted his concern with the notion of culture and the discomfort about the failure of psychological theories to deal with the way culture shapes the human mind: "though it is obvious to say that the child is born into a culture and formed by it, it is not plain how a psychological theory of cognitive development deals with this fact" (Bruner 1966, 6).

My further interest in narrative inquiry also extends back to the *First Narrative Soundings Conference* (Pinegar and Daynes 2007; Barrett and Stauffer 2012) including the work by Jean Clandinin and Michael Connelly (2000) and its most recent developments and elaborations (Clandinin *et al* 2012; Clandinin 2013; Hearne 2017; Kim 2016; Nichols and Brewer 2017). Humbly going on learning how to think narratively in the particular context of this study also means being able to imagine the life space where those women lived their experiences, to imagine it as “lived in the past (telling) and living the life under study as it unfolds (living)” (Kim 2016, 90), and taking into account the three narrative inquiry commonplaces, *temporality, sociality and place* (Clandinin, 2013). Within this theoretical framework, I kept telling myself that “although narrative inquiry is about people’s experience, to understand each individual’s experience one must understand the social, cultural, familial, linguistic, and institutional narratives that shape, and are shaped by, the individual” (2013, 33). Sticking to the definition of narrative inquiry as “an approach to the study of human lives conceived as a way of honouring lived experience as a source of important knowledge and understanding” (2013, 17), I had to draw on my ‘storied past’ to be able to attempt storying the life of these six women back in 1966, bearing in mind the four key terms of narrative inquiry: *living, telling, retelling, and reliving* (2013, 34).

Furthermore, the data from the five extensive interviews seemed particularly suited to narrative, approached both as a phenomenon and as a method. On the one hand, all five women appeared to build discourses in which both descriptions and explanations of the events that led to their joining the band were simultaneously present, contributing to the construction of a coherent narrative. On the other hand, as a musician and a music educator with extensive research experience in the cultural world of Philharmonic Bands in Portugal (Mota, 2008, 2009), I became engaged in giving back to them my interpretations of their discourses, producing a sort of echoing that appeared to build connections that made sense to all of us. Going a step further, I believe that this research is attuned with narrative ways of thinking about phenomena that demonstrate how narrative inquiry also constitutes a research methodology (Clandinin, 2013).

As an account of actual human experience, this study also needs to be justified

personally, in terms of why this narrative inquiry matters to us as individuals; practically, in terms of what difference this research might make to practice; and socially or theoretically, in terms of what difference this research might make to theoretical understanding or to making situations more socially just (Clandinin, 2013, 35).

The present research is also related to my initial puzzle about the role of women in PBs, together with a personal urge to honour this particular small group for just having been there, playing their instruments in the Band, in adverse national circumstances, most particularly as regards women's role in society. Practically speaking, I needed to understand, first, how they saw their participation in the Band back in 1966, and secondly, to frame the study in a larger picture of the possible shift in women's role in the overall world of music. As for the social or theoretical justification, this stems from my interest in new developments in feminist theory; a facet I return to shortly at the end of this chapter.

What follows is a small account of my listening to the voices of five from the six women that lived that experience back in the sixties (one has passed away in the meanwhile), and how it has shaped their lives in the sense of a unique time that they permanently like to remember. In this context I would like to recall Bruner about narrative when he says that “the human mind, however cultivated its memory or refined its recording systems, can never fully and faithfully recapture the past, but neither can it escape from it. Memory and imagination supply and consume each other's wares” (2002, 93). This is my starting point when carefully and respectfully I approach their story – a common story with different nuances.

Voices lost in time – conversations with R., H., B., M. and A

Contact with the five women was facilitated by the Band's management, and they all immediately agreed to interviews. Our conversations took place in different environments, from coffee shops to their homes, and were recorded for subsequent transcription. Although data anonymity was guaranteed, they all expressed no concern as regards the publication of photographs that had in any case already been disseminated in the press back in 1966. They are now in their sixties, and they all married and had children.

Finding the narrative inquiry commonplaces...

Our conversations systematically started with a question about how it all began. Beyond explanations about my interest in this field, I tried to convey the idea of the importance of having encountered information about the six within the context of a larger study of women in PBs, and of my puzzling over the experiences of six young women joining a band way back in 1966. In all interviews, I sensed that there was both a feeling of pride over the significance of that event in conjunction with amazement at the idea that people from the academy perceived that as a rare occurrence and deserving of being the object of systematic study. In this context, I always tried to shape my thinking within the above mentioned three narrative inquiry commonplaces– temporality, sociality, and place (Clandinin, 2013).

Setting the stage

R: At that time, with the war in the colonies, many young men had to go and fight in Angola, Mozambique, others emigrated to Brazil either to find a better life or to desert from the army... So the band needed musicians...

M: We were the first young girls to enter a Philharmonic Band. Then, we had a priest as the conductor. And he was such a handsome man. Beautiful, and with such a good soul, a golden heart... I say a diamond heart. So you imagine, a young priest conducting a Band with young girls, what a success!!!

A: I played oboe because my brother so decided. At first, I began with the clarinet but once he saw a German band with a young girl playing the oboe on television, and he said: 'Ah, you are going to play the oboe! It's a difficult instrument but it has a beautiful sound'. And so they bought an oboe and I started to play it. Because my brother wanted us to shine among the men.

B: The first time I saw myself with the clarinet I was really afraid but I didn't question it. As for M. her father was also in the Band and she was very good at music. So they gave her the tuba. And in the audience we heard: 'Oh my gosh, look at that girl with such a huge instrument'!

M: Yes, I played the tuba, but what I really would have liked was the trumpet. But I guess they wanted to have a young girl walking in front of the Band with the tuba as was the case in those times.

H: Young girls entering such a big group of men... At that time, our parents had to face all the prejudices, it was not easy. It was just made possible because the sister of the priest joined the Band with us. But the Bishop still had to issue special authorization... That had to be done, otherwise...

In a milieu completely dominated by the Catholic Church, they seem aware as to how so rather odd it was to see young girls in the middle of all those men. However, and as a result of the time and circumstances of this narrative, it does not seem possible to ascertain whether this is something acknowledged in the present while looking backwards or was fully recognized by the young women back in 1966. In general, all five did not acknowledge the underlying paternalistic views coming both from the community and from the men who made their participation in the Band possible.

Living and rejoicing with memories

R: Our memories, I can only speak for myself, but my youth was strongly influenced by the Band... Such a pride for our village! Such

nostalgia...Indeed, I still feel it. When I go back there to attend the village festivities in summer, and I listen to the band's performances, there is always someone asking me 'well, you're thinking about the time you played there, aren't you?' And I always answer: 'Yes, I am'.

M: Well...I have a daughter... I can't compare... A daughter is a daughter, but that was the most beautiful time in my whole life... Now, I manage the emotion a little bit more but I used to cry when I heard that music... Looking at the photos, newspaper clippings... I cried, I cried... I had to. That was so nice...

One of the older musicians always told me 'you enjoy it, every second, every minute, because when you reach my age, you are going to say to yourself 'how I long for that time when I played in the Band'.

Resenting the past, welcoming the present

R: Concerning the people outside the Band, yes... Sometimes we heard things that were not nice...things we didn't like...things that hurt...But we also lived in such a quiet environment... We had no idea about what was going on out there in the world... Well... I speak for myself but I am sure that...we had no idea of the society we were living in. For example, I only went to school when I was 17... Very few children went to school, and I remember being so sad when aged 11 and seeing that some went to school but not me... I also worked in bread home delivery while my sister worked full time for a dressmaker... If there was not the Band... Our life in the village was so limited... it was the Band that opened up other horizons, it was so fantastic... I can say that the way I raised my children would have been very different if I had not that experience...

We had our boyfriends, our flirts... and they knew that on the weekends we had the band, it was a priority. But in the Band, they all knew: she will marry and we will lose her. It was somehow an acquired fact. As we got married, we all left. The men stayed. It was marriage that made myself and my sister abandon the Band...

But now husbands are not in charge anymore. However, there is still some discrimination when I hear: 'Look! That's a woman conducting the Band, let's see how they play'. I mean, they wouldn't say that if it was a male conductor. No, they wouldn't.

Like most of the young women of that era, they never dreamed of being free of the great domestic enterprise centred on getting married and having children. However, they all now seem able to think of those times as different from the present and are aware of a possibly different relationship between women and men.

Final Thoughts

In this paper I tried to frame my long-term research commitment with Philharmonic Bands, and how it has been turning more and more to a noticeable interest on the role of women in these ensembles within the social and political Portuguese context.

Coming to the end I would like to bring forth the widely disseminated idea of Simone de Beauvoir (1949/2009) that “one is not born, but rather becomes, a woman” (p. 330). I believe this quotation is of particular interest to the study of women in PBs as it, firstly, highlights the constitution of identities over the course of processes that are always dynamic and multidimensional, and secondly, opens the way to understanding the multiple power relationships underlying our gender conceptions. Finally, it also reminds us that, according to Judith Butler (1990), both sex and gender are culturally constructed ideas and that we permanently place them in binary relationships might contribute to ensuring that they do remain as opposites. In that sense, we may think how PBs are gendered performative spaces, taking into account how cultural and social spaces mirror gender relationships or, contrarily, gender identities are ontologically determined by the body.

In this inquiry endeavour I believe, along with Jean Clandinin (2013), that narrative inquirers work within social-political or theoretical places where it may be possible to make a difference. May my curiosity, together with a profound respect about the stories I have been and will continue to listen to, never make me forget how narrative inquiry a deeply ethical project is.

References

- Barrett, Margaret S. and Stauffer, Sandra L., eds. 2012. *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education*. Dordrecht, Netherlands: Springer.
- Beauvoir, Simone. 1949/2009. *The Second Sex*. New York: Vintage Books.
- Bruner, Jerome. 1966. *Toward a Theory of Instruction*. Cambridge, MA: Harvard University Press.
- Bruner, Jerome. 1990. *Acts of Meaning*. Cambridge, MA: Harvard University Press.
- Bruner, Jerome. 1996. *The Culture of Education*. Harvard: Harvard University Press.
- Bruner, Jerome. 2002. *Making Stories*. New York: Farrara, Straus and Giroux.
- Buscatto, Marie. 2014. Artistic Practices as gendered practices: ways and reasons. *Artistic Practices: Social Interactions and Cultural Dynamics*. Tasos Zembylas, ed., pp. 44-55. London: Routledge.
- Butler, Judith. 1990. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge.
- Clandinin, Jean, and Connelly, Michael. 2000. “Narrative Inquiry: Experience and Story”. *Qualitative Research*. San Francisco. Jossey-Bass Publishers.

- Clandinin, Jean, Lessard, Sean, and Caine, Vera. 2012. "Reverberations of narrative inquiry: How resonant echoes of an inquiry with early school leavers shaped further inquiries". *Educação, Sociedade & Culturas*, 36: 7-24.
- Clandinin, Jean. 2013. *Engaging in Narrative Inquiry*. New York: Routledge.
- Clarke, Eric. 2011. "Music perception and musical consciousness". *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives*. D. Clarke & E. Clarke (eds.), pp. 309-325. Oxford: Oxford University Press.
- Cremades, Antonio. 2009. "Las bandas de música: 'algo más que música'". *Eufonía: Didáctica de la Música*, 46:104-113.
- Cresswell, John W., and Plano Clark, Vicki. 2007. *Designing and Conducting Mixed Methods Research*. Thousand Oaks, CA: Sage Publications.
- DeNora, Tia. 2000. *Music in Everyday Life*. Cambridge: Cambridge University Press.
- DeNora, Tia. 2011. Practical consciousness and social relation in *MusEcological* perspective. In D. Clarke & E. Clarke, eds., *Music and Consciousness: Philosophical, Psychological, and Cultural Perspectives*, 309-325. Oxford: Oxford University Press.
- Dubar, Claude. 2005. *A socialização: Construção das identidades sociais e profissionais*. São Paulo: Martins Fontes.
- Dubois, Vincent, Méon, Jean-Mathieu, and Pierru, Emmanuel. 2013. *The Sociology of Wind Bands*. Paris: Ashgate.
- Falls Borda, Orlando. 2013. Action Research in the Convergence of Disciplines. *International Journal of Action Research*. 9(2): 155-167.
- Fraser, Nancy, 2013. *Fortunes of Feminism: From State-Managed Capitalism to Neoliberal Crisis*. London: Verso.
- Greene, Maxine. 1995. *Releasing the Imagination: Essays on education, the Arts, and Social Change*. San Francisco: Jossey-Bass.
- Hall, Stuart, ed. 1997/2003. Representation: Cultural Representations and Signifying Practices (culture, media & identities). London: SAGE Publications.
- Hammersley, Martin, and Atkinson, Paul. 1993. *Ethnography, Principles in Practice*. New York: Routledge.
- Hearne, Betsy. 2017. "'Your One Wild and Precious Life': A Tale of Divergent Patterns". in Narrative and Musical Development. *Bulletin of the Council for Research in Music Education*, 210/211:153-165.
- Hesmondhalgh, David, and Baker, Sarah. 2015. Sex, gender and work segregation in the cultural industries. *The Sociological Review*, 63 (1), 23-36.
- Kim, Jeong-Hee. 2016. *Understanding Narrative Inquiry*. Los Angeles: Sage.
- Lahire, Bernard. 2002. *Portraits Sociologiques. Dispositions et Variations Individuelles*. Paris: Nathan.
- McDonald, Raymond A. R., Hargreaves, David J., and Miell, Dorothy, eds. 2002. *Musical Identities*. Oxford: Oxford University Press.
- Middleton, Richard. 2012. Introduction: Music studies and the idea of culture. *The Cultural Study of Music*. C. Martin, H. Trevor & R. Middleton, eds., pp. 1-14. New York: Routledge.
- Mota, Graça. 2008. The involvement of young Portuguese people with Philharmonic Bands – a cultural and social perspective. In *Proceedings of the 28th World Conference of the International Society for Music Education*. Bologna: ISME 2008. CD-ROM, 197-201.

- Mota, Graça, org. 2009. *Crescer nas Bandas Filarmónicas – um estudo sobre a construção da identidade musical de jovens portugueses*. Porto: Afrontamento.
- Mota, Graça. 2012. Voices of two young women – Listening to a growing selfhood. In M. S. Barrett and S. Stauffer (Eds.), *Narrative Soundings: An Anthology of Narrative Inquiry in Music Education*, pp. 329-349. Dordrecht, the Netherlands: Springer.
- Nichols, Jeananne, and Brewer, Wesley. 2017. Why narrative now? Marking a decade of narrative inquiry in music education. *Bulletin of the Council for Research in Music Education*, 210/211:7-13.
- Pinegar, Stefinee, and Daynes, Gary. 2007. Locating narrative inquiry historically. In D. J. Clandinin (Ed.) *Handbook of Narrative Inquiry: Mapping a Methodology*, 3-34. Thousand Oaks: Sage.
- Stake, Robert E. 1995. *The Art of Case Study Research*. London: SAGE Publications.

Historical, sociological and musicological notes on the evolution of the Wind Band in Portugal

André Granjo

Portugal, like many other western countries, has a long-established tradition of wind band music. Unlike some countries, however, there is no tradition of professionally established civilian bands and even the “school” wind bands are a phenomenon of the 1990s created inside music academies (a sort of high-school-level conservatories). Numbering more than 700, the amateur community wind bands are the most widespread social model of bands.

As in many other countries, the wind band musical phenomena has always been forgotten in terms of serious academic studies, both by the historic musicology and by ethnomusicology. The most comprehensive study ever published about wind bands in Portugal dates back to 1946 (Freitas 1946) and consisted almost entirely of a compilation, with some critical reflection, of the histories of wind bands from all over Portugal.

In order to set the stage for future research, particularly research concerning repertoire and its evolution, I gathered information aimed at understanding how the wind band has developed in terms of its instrumentation since the 2nd half of the nineteenth century. In carrying out the research I came across a series of difficulties but it has been possible, mainly through photo records, musical instrument catalogues of manufacturing companies, an analysis of some selected archives, and certain descriptions of wind bands, to draw a fairly coherent and informed picture of the evolution of the Portuguese amateur community wind band in terms of its instrumentation from the middle of the nineteenth century to the present day. This has led to a greater understanding of certain aspects of the repertoire in the past and why it evolved the way it did.

With an estimate of over 700 amateur community wind bands¹ (also

¹ This research is part of the project “Our music, our world: Musical associations, wind bands, and local communities (1880-2018)” sponsored by FEDER Funds through the

known as *Filarmónicas*, civilian bands, or just *Bandas*), the wind music phenomena in Portugal lives off the goodwill and commitment of thousands of amateur musicians, more or less trained instrumentalists, that devote their leisure time to playing wind instruments. Some of them often discover their professional future through the band as they set out to study in music academies (known in Portugal as Conservatories, which are in fact a sort of high school dedicated to music teaching) or graduate music schools or apply for a place in the military bands. It is reasonable to say at this point that all of the Portuguese wind musicians playing in our professional symphony orchestras have a past experience of playing in amateur community wind bands.

Being such a vast and widespread phenomenon, it has always been intriguing why we know so little about the celebrated repertoire from our past, why our most distinguished composers never showed a genuine interest in the medium and also why, at the beginning of twenty-first-century Portugal, such a large number of bands still lacked essential instruments of the worldwide adopted wind band model, such as bassoons, bass clarinets and oboes.²

I decided it was necessary to try and draw a rough picture of the evolution of the instrumental make-up of amateur/community wind bands in order to try to understand how it evolved and why it came out the way it did at the end of the twentieth century. This is also a starting point for future research on questions regarding the repertoire, why it failed to evolve and failed to attract major Portuguese composers, and how the instrumentation practice in Portugal somehow isolated our wind band music from the rest of the world.

The instrumental composition of the amateur community wind band (ACWB) has varied substantially throughout the twentieth century. This variation was always conditioned by the bands' human and financial resources. The conductors' educational level, the evolution of repertoire,

Programa Operacional Competitividade e Internacionalização – COMPETE 2020 – and by National Funds through FCT – the Portuguese Foundation for Science and Technology: POCI-01-0145-FEDER-016814 (Ref.^a FCT: PTDC/CPC-MMU/5720/2014).

² One could consider the absence of these instruments as a national characteristic of Portuguese bands but, the fact that these instruments show up in every official instrumentation of our service bands since the early twentieth century (Sousa 2008, 77-79, 84, 95, 109, 110, 123); the fact that these instruments are used in some autograph scores of popular wind band composers (Moraes 1917a; Moraes 1917b); the fact that these instruments are referenced in manuals for wind band conductors (Dionísio 1962) (Simões 1983) (Dionísio 1992); the fact that all of these instruments are mentioned by Borba & Graça in their entry on of “Banda” (Borba & Graça 1958, 139-141) as taking part in “Bandas Filarmónicas” and Military bands; and the fact that some photos of ACWBs from the first half of the twentieth century depict such instruments leads us to believe that some sociological, economical and pedagogical factors might be the responsible for the decline of the use of these instruments in the majority of community bands during the second half of the twentieth century.

artistic and social goals planned by the bands and their administration and the development of more and better music schools also influenced, in the course of the century, the variety of instruments being included or excluded from the band. As opposed to military bands (MB), where a specific, government-issued regulation determined which and how many instruments are included in the bands, the setting of an ACWB was always very flexible, although one can, after analysing different data and documents from different periods, understand in what way it was structured and how it evolved.

In this paper I will first present the different types of bands present in Portugal today, proceeding to make a brief characterization of the amateur wind band. I will start with an overall perspective, presenting a brief synopsis of the wind band's history and political and cultural context in Portugal, after which I will present the methodology adopted during my research. Finally, I will discuss the evolution of the instrumentation and draw some conclusions of the entire work.

The Wind Band Phenomenon in Portugal Today

The wind band phenomenon in Portugal can be divided into three different categories: amateur community wind bands, military bands and temporary organizations. There are no civilian professional wind bands, in *stricto sensu*, and even though some bands pay some fees to the musicians, there are normally no written contracts or any kind of stability and career that one associates with the status of a musician in a professional orchestra.³

Amateur Community Wind Bands (Civil Societies/Philharmonic Societies)

This type of organization represents the vast majority of the wind bands' reality in Portugal. The ACWB (Popular Civilian Societies/Community Bands) result of Philharmonic Societies that support and administer them. Sometimes ACWBs are integrated into other types of civic societies such as humanitarian fire brigades, recreational clubs, etc. In Portugal, this model is used all over the territory with small variations. As a general rule, these are non-profit societies, composed of associates that pay annual fees, with a board of administration that manages its activity together with the conductor or with an artistic committee. Generally, the conductor is paid to conduct the wind band and to teach or coordinate its music school. The board of administration organizes the concerts, signs contracts for the band, takes care of the financial life of the society, takes care of the marketing, etc.

³ Except perhaps in the case of the conductor who is usually paid for this work.

The funds necessary to support these structures come mainly from 4 different sources: Annual fees of the associates; Funds raised by the band's activities (religious festivities contracts, fund raising campaigns, concert tickets, etc); Funds allotted by State Organizations such as Municipal and/or Community Offices, Ministry of Culture, Youth Institute, etc.; Private Donations.

As recognition for their activity and development, some of these societies are considered to be of *Utilidade Pública* (public interest), a status that facilitates the access to some funds or private donors.

Military Bands

These are the oldest kind of wind ensemble organizations from which we have significant data in Portugal. They are attached to military or police institutions and are the only professional wind bands that exist in Portugal today. They depend on military institutions and their development is very conditioned by this fact. These bands, as their international counterparts, perform in military parades, diplomatic receptions, tattoos and concerts. Until roughly the middle of the twentieth century, these bands exerted great influence in the musical activity of the country, especially in smaller cities. During that period there were nearly forty active military or police bands. Many military bandmasters were also composers whose music was extensively used by the ACWBs and many of the ACWBs' conductors were active or retired military musicians. This influence and this connection easily justify the repertoire similarities between MBs and ACWBs. Today there are only eight military or police bands: four bands in the Army, the Airforce Band, the Navy Band, the National Republican Guard Band and the Police Band. The influence of these bands has, naturally, decreased but they are still regarded as professional examples in the field of wind music making.

Temporary Organizations

These are bands that result from music workshops or from school activities. Since they are temporary organizations, their activity is restricted varying from a few days to a complete school year. They usually aim at preparing a concert program in an intensive regime and performing a few public concerts during an academic year. They can be regular and normally associated with music schools or sporadic and promoted by private or public institutions without a regular basis.

One of the first organizations connected to school activities that we know of is the Conservatory of Aveiro Wind Ensemble created and conducted by Carlos Firmino in the beginning of the 1990s. In the same city, in August

1994, also took place one of the first workshops for band with an international conductor. This workshop, sponsored by Molenaar Editions, got together around 90 young musicians under the direction of Dutch conductor Jan Cober and, for the first time, young musicians from different parts of the country were able to play major contemporary wind band works. These kinds of initiatives are now being multiplied and some excellent conductors and teachers from Spain, U.S.A., Netherlands, U.K., Switzerland, Italy, Belgium, etc., have come to Portugal to perform with these kinds of organizations. Today, almost all of our public and private music academies have a wind ensemble or wind orchestra as a training ensemble.

Characterization of the Amateur Community Band

Under certain circumstances, the word “*banda*” in Portugal assumes by itself the meaning “*Banda Filarmónica*”⁴ which, for most of the people, means a community, civilian, amateur, wind band.

There are two opposing views concerning wind bands in Portugal: Those who see the wind band as an opportunity and means to make music at an artistic level; Those who see the band as a social interface point where people socialize and enjoy themselves as a group while playing music.

Obviously, the majority of the bands develop their activity somewhere between these two views. It is nevertheless important to understand the meaning of these opposing views because they have to do with the historic background of the bands’ genesis and influence, to a great extent, the ambitions of its practice. Some bands perform more in concert than in the street, others have never given a real concert. Some bands aim at playing in the great religious festivities of the Northern Region of Portugal (Minho); others prefer to play more in concert or in the festivities of their own region.

The Portuguese region that has most bands *per capita* is the Island of Pico in the Azores archipelago. On average there is one band for every 360 inhabitants. Curiously, the regions with fewest bands *per capita* are Braga, with one band per 34.008 inhabitants, and Porto with one band per 39.083 inhabitants (Lameiro 2000). Taking into account that these two regions are commonly viewed as some of the strongest in terms of the wind band phenomenon, these

⁴ *Banda Filarmónica* (Philharmonic Band in English) is a common way to address civilian amateur wind bands. Lameiro (Lameiro 2000) points out that, in the past, some wind bands that had a background highly associated with military bands and that aimed at a more “professional” status usually called themselves “Banda” and those more associated with a non-military background and that had more “entertaining” and “purely amateur” objectives usually preferred to be addressed as “Filarmónica”. Although nowadays this distinction is not clearly assumed by most the bands, it is still evident in some regions and when talking with older players.

statistics seem, at first sight, surprising. One must be aware that the Azorean bands are quite small in comparison with most of those of Continental Portugal. On average they have fewer than 25 musicians while in the Centre Region of Continental Portugal the average is 42, and in the North (Braga, Porto, Aveiro, etc.) around 60. Longtime personal experience in the field, working as a teacher and conductor, has shown me that the majority of the Azorean bands suffer from many technical and artistic problems when compared with the bands from the regions of Braga, Aveiro or Porto.

The ACWB is an instrumental ensemble of woodwinds, brass and percussion, with orchestral characteristics, thus generally there is more than one player for each part. In Portugal, according to a survey conducted to 121 ACWB from the Central Region of Portugal By the Regional Office of the Ministry of Culture (Granjo 2005), this type of band admits between 17 to 83 elements and offers stage and street performances, the latter being under a more or less “militarized” formation. The group presents itself with individual and recognizable uniforms, including hat and often using insignias. Usually the audience does not have to pay to watch the concerts but the same is not true for the hiring entities. The players are almost all amateur musicians in the sense that band music is not their career. The repertoire includes a great variety of styles.

The group investigated matches the definition of “mixed wind band”⁵ of which the instrumental constitution, with some particular or geographical variations, includes flutes, oboes, clarinets, saxophones, bassoons, trumpets, horns, trombones, euphoniums, tubas and percussion.

Historic Notes

The interest and dedication of large numbers of ordinary people with wind instruments, both as players and as listeners, must have begun in the first decades of the nineteenth century. There is the general idea that almost all brass players were professionals before 1830s (Herbert 1997). The same is not true for strings and woodwinds but there is no doubt that these also underwent a major increase of performers in parallel with the production of cheaper instruments.

The massification of musical instrument production, the invention of valve brass instruments which became chromatic (thus allowing them to be useful for a more vernacular music) and the sociological and working-class changes brought about by the industrial revolution, made way for a major change in the way ordinary people engaged in musical activities. The abundance of

⁵ “Mixed Wind Band” – *The New Grove Dictionary of Music and Musicians*, 2001 (pp. 628-641, Band(i), §II, 2: Mixed Wind Bands)

amateur wind musicians in most European countries is a cultural product of modernity and a consequence of great sociological, economic, industrial, and technological changes that occurred in the nineteenth century. No doubt there were amateurs, or better civilians, who played wind instruments (there is written evidence of civilians hired to play in military bands in Portugal in the first decade of the nineteenth century and some legislation regarding the organization of the military bands in early nineteenth century specifically addresses that practice (Sousa 2008, 43) and to attribute, solely, to the professional military bands the genesis of the wind band movement is to deny one of the major changes in the sociological attitude of people towards music. This is not to say that military musicians were not extremely important in the development of bands, mainly as conductors and teachers. But even these could not have made it if the momentum hadn't existed within the population. The professional musicians have always been there. They always existed and so did the civilian population. This means that something must have changed in order to create this new reality. The fact that the new musical instruments, invented in the course of the nineteenth century, became cheaper and easier to play, allowed for people to learn and practice from "manuals"⁶ and so virtually anyone who had any knowledge in music, be it a priest, teacher, former university student, former military musician or even a skilled amateur musician, of a different instrument even, could teach a group of people how to play music. The Industrial Revolution brought with it a new phenomenon in people's lives: leisure time. People eventually started using this leisure time to learn and to play music, and when they found out that a little profit could be obtained from it, they became even more committed to this new hobby.

The second half of the nineteenth century was extremely prolific with regards to the range of instrumentation used by bands. Competition between different manufactures of wind instruments, anxious to make their own inventions prevail and to prevent conflicts of patents, casts an enormous amount of instability in the instrumental setting of bands, an instability that would start to dissipate over the first decades of the twentieth century. Entire families of instruments, such as the sarrusophones, the ophicleides, keyed bugles, the helicons, among others, that were a part of bands in different decades of the nineteenth century, started being abandoned and their function was occupied by saxophones, saxhorns, euphoniums, tubas, etc., by virtue of being more advanced and refined instruments and in some cases better suited for open air music practice.

⁶ Almost all of the musical instruments' factories sold, or sometimes offered, instrument methods in order to spread their newest inventions. This massification of "users' manuals" is also a product of industrial revolution and its positivistic attitude.

The oldest record I could find in Portugal of an ensemble of wind and percussion instruments parallel to what is recognized to be the ancestor of modern wind bands, is an illustration of a Regimental Band from the period of Kings João V and José I, roughly the mid-eighteenth century. This illustration is archived at the Arquivo Histórico Militar (*Illustration 1*). Oddly, Cutileiro (Cutileiro 1981) presents this same illustration as an engraving, with what I believe is a forged caption, claiming this as being the “Musica do 1.º Regimento da Armada Real 1793”, the successor of the Portuguese Royal Navy “Charamela”⁷ that existed in 1740.



Illustration 1 – Regimental Band from the period of Kings João V and José I

When in 1807 the Prince Regent D. João⁸ fled to Brazil to escape the Napoleonic troops, he took with him the Band of the Royal Navy (Sousa 2008, 19). During the stay in Brazil (1807 to 1821), the Royal Court was

⁷ *Charamela*, the Portuguese translation of shawm, was the name generically adopted to refer to wind and percussion ensembles and remained a reminiscent of the name given in Portugal to the old shawm bands of the Renaissance. This group could be made of brass only like the *Charamela* of King José I of Portugal which, in 1785, had 24 trumpets and 4 drummers, or a mix of woodwinds and brass like the *Charamela* of the Portuguese Royal Navy which, in 1740, comprised oboes, horns, trumpets, trombones and percussion.

⁸ Ruler of Portugal since 1792 due to mental insanity of his mother Queen Maria I, he eventually assumed the throne in 1816 after his mother died and became King João VI.

visited by numerous nobles from all over Europe. As a curiosity, one can point out the fact that in 1816, the Austrian composer Sigismund Ritter von Neukomm (1778-1856), taking part in the entourage of the Duke of Luxembourg, arrived in Brazil and became good friends with the Count *da Barca*, a minister of the king and a great patron of the arts. A former student of Michael and Joseph Haydn, Neukomm remained a few years in Brazil and produced a series of works for “Orquestra Militar” (military orchestra, referring obviously to a wind band), ranging from religious music, military, solemn and funeral marches, hymns, and some “entertainment” music (Meyer 2000). It is curious that, in a country like Portugal, with absolutely no tradition of *harmoniemusik* that can be identified, the wind band tradition ended up being so prevalent in the Royal Court’s life.

Also dating from this period, 1810 to be exact, is the oldest known printed score for wind band by a Portuguese composer. This score, found in the Music Service of the National Library in Lisbon, call number C.I.C. 77A, is of a patriotic anthem dedicated to the Royal Prince, in this case D. João, and is written for a military band with choir. It’s author, Marcos Portugal, was the most respected and loved composer of the Royal Court. (*Illustration 2*)

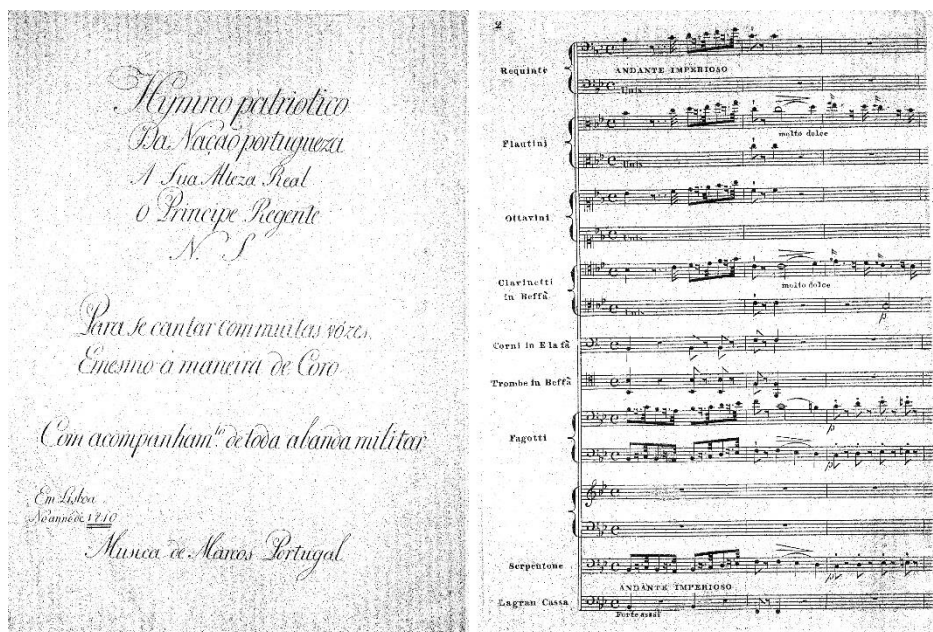


Illustration 2 – Title and first page of the Patriotic Anthem for Band and Choir written in 1810 by Marcos Portugal

These bands were often conducted by foreign conductors. The Royal Navy “band” that accompanied the Prince Regent to Brazil was conducted by the Italian Caetano Tozi, later by another Italian Pascoal Corvalini, then by the German Mark Holzel and the Belgian Arthur Reinardt. Also, in the history of the Royal Police Guards’ band, founded in 1828, we find examples of this: Jerónimo Soller, the first conductor of the band, was Spanish, Jaques Murat was French and Francisco de Freitas Gazul was descendant of a Spanish family of musicians. This habit of hiring professional foreign musicians to act as conductors in our MB might indicate that, since the Napoleonic invasions, the band music repertoire and practice in Portuguese MB must have had some similarities with what was going on in the rest of Europe during the first half of the nineteenth century.⁹

Parallel to this, of course, civilian musicians existed and played. What they played exactly is very difficult to determine, since nearly all the civilian bands’ archives we know of, date only from the second half of the nineteenth century. Nevertheless, we know from official records that civilian Portuguese musicians were hired to play in the military bands, so they must have existed but in small numbers. Around the same time, religious ceremonies required a lot of music so the Church, especially in the cathedrals, had musicians to perform in these ceremonies. One example is the *charamela* of the Archbishop of Braga, who had “a corporation of 8 musicians, players of wind instruments, that had the obligation to play in the city and church festivals and to accompany processions” (Vieira 1900, 27).

The proliferation of wind instruments in Portugal began with the establishment of music stores that brought in new instruments and new music. Eduard Neuparth, a German musician who came to Portugal in 1814 as a military musician, opened, in 1824, one of the most famous music stores of the nineteenth century in Portugal: “*Casa Neuparth de Instrumentos e Músicas*” (Tojal 2000).

By the end of the first decades of the nineteenth century, instruments were being developed and perfected, they were being marketed in Portugal, there was a momentum in terms of wind band visibility brought in with the Napoleonic Wars and the further development of Portuguese MB, there was a market for civilian wind bands, but a social structural model that could serve the purpose of managing civilian communities was still missing.

The famous Portuguese composer João Domingos Bomtempo (1775-1842), upon his return from England, created a Philharmonic Society in Lisbon in 1822, copying the model already in use in London. This new

⁹ For anyone interested in knowing more about Portuguese military bands, the book by Sousa (Sousa 2008) has very detailed and insightful information regarding the evolution of the different military bands since, at least, the eighteenth century.

organization promoted concerts and musical events in the capital and was the new political and aristocratic meeting point (Bessa 2009, 21). Its organizational structure was very much appreciated by the liberal parties,¹⁰ and when time came to fight against the absolutist rule of King Miguel, between 1828 and 1833, it is my belief that these liberals must have used their influence to spread this form of social organization which could, not only help them gain power among the population, but also spread out the idea of a social model with a shared management structure. Of course, in the villages, people would probably not hear or play Beethoven or Haydn's Symphonies as in Lisbon, but a more vernacular or popular "classic" repertoire of dance music or opera excerpts, with obvious transcriptions and adaptations, must have been created.

With the defeat of Absolutism in 1833, the liberals came to control the government, the Church began to lose its power and in due course, its schools and patrimony became property of the state. For example, the Patriarchs' Seminary, which, following an order of 8 April 1834, had to give all of the musical instruments in its possession to the institution "*Casa Pia*" where, a year later, on 5 May 1835, the Royal Conservatory of Lisbon was founded, based on the principle that music education in Conservatory should be open to the public, free, and available to both sexes (Rosa 2000).

The liberal ideas and influence grew, and the proliferation of Philharmonic Societies speeded up very rapidly. This increase in amateur musical societies made way for the development of an industry of musical instrument-making in Portugal. In 1861 was founded the first factory to produce musical instruments on a large scale. The *Fábrica a Vapor de Pianos e Instrumentos Músicos Custódio Cardoso Pereira & Castanheira*, created in Porto produced pianos, string instruments, percussion, and big assortment of wind instruments. It became the official army bands' contractor in 1869 and due to the quality of the instruments manufactured it was awarded several prizes at industrial fairs: bronze medal in Paris (1878 and 1889); silver medal in Paris (1900); gold medal in Rio de Janeiro (1879), Lisbon (1888 and 1893), Antwerp (1894), Porto (1897 and 1902) and Azores (1901). (Granjo, 2010a)

In 1898, a former employee of the *Custódio* factory decided to start his own manufacturing company and, in 1898, created the *Fábrica a Vapor de Instrumentos Músicos – Francisco Guimarães, F.º e C.ª* (Illustration 3). Both factories had a major role in the growth of wind bands by producing instruments of very acceptable quality much cheaper than the imported ones. Its role was even more obvious during both World Wars when imported instru-

¹⁰ One might even argue that this imported social structure mimicked the ideology of government that the liberals proposed for the country: a society with an elected governing administration and a general assembly of associates that would set overall policies for the institution.

ments were scarce and bands had to equip themselves. One finds dozens of instruments by these manufactures spread throughout the country without exception. Could bands have flourished in Portugal the way they did without the industrial component? One will never know but the difference of prices between Portuguese and imported instruments during this period and the obvious observation that the major boom of bands was in the last 3 decades of the nineteenth century, after the establishment of the *Custódio* factory, leads us to believe that it wouldn't have been quite the same. These factories eventually closed between the 1960s and '70s, today they are just music stores, mainly because they didn't modernize and because, in their manufacturing, they never adopted the tuning standard of A=440Hz and were still producing instruments in A=453Hz. They also became unable to compete with cheaper and better-quality instruments that came in from Czechoslovakia, Japan, and North America.



Illustration 3 – The Francisco Guimarães Factory in 1913
(Casa Francisco Guimarães, 1913, p. 7)

After their establishment, wind bands lived until the end of the first decade of the twentieth century in a rather comfortable environment. The political influence first with the liberal and absolutist struggle and later the republican and monarchical struggle, helped most bands to survive because of the

supports that came both from politicians, aristocrats, businessmen, the Church, etc. The most violent crises came later: The recruiting of young men for World War I; The emigration, mainly to Venezuela, Brazil, USA, France, Canada, Germany, etc. after 1940s; The recruiting of men for the colonial wars of Angola, Mozambique and Guinea Bissau between 1961 and 1974.

With the implementation of first a military regime in 1926 and then a fascist dictatorship in 1933 and with the 2 successive blows mentioned (emigration and colonial wars), many wind bands died out. Some of these were re-established after the democratic revolution (25 April 1974) and many new ones have since been created. The democratic revolution brought with it the ever-growing generalization of music education with the creation of new state and private conservatories, graduate studies in music and music teaching, specialized high schools for the training of professional musicians from junior school onwards, new orchestras, etc.

Methodology

In order to be able to describe the amateur wind bands' evolution in terms of its instrumental setting, I drew upon different types of data and records since no previous kind of work had ever been conducted on the subject. The most immediate procedure to conduct this survey would be by analysing scores by different composers and from different periods. A problem that arises in the analysis of the orchestration present in manuscript full scores is the fact that most of the times bands make regular use of instruments not listed in the scores. The fact that many scores taken from the first half of the twentieth century don't include a complete saxophone quartet or even flute, bass clarinet, flugelhorn and others, doesn't necessarily mean that the bands didn't put them to use. One often finds, in older works, baritone saxophone parts along with scores where it is not present and where the part doubles the bass/tuba parts and, in the same way, at the end of the twentieth century, one finds bassoon parts taken from the euphonium or from the baritone saxophone, when there isn't a part specifically dedicated to the bassoon in the original score. Recently discovered works in the archive of bandmaster José de Oliveira Pinto de Sousa (a former elementary school teacher and conductor founder of the *Banda Escolar do Troviscal* in 1911 whose archive remains with his descendants) even include double bass parts for concert pieces to be performed outdoors, something quite rare.¹¹

The way to solve this problem would be to search all the bands' archives to track down which instruments are actually present in the parts collected

¹¹ The use of the double bass in ACWB was thought to have been confined to the activities performed by the bands inside the church during religious ceremonies.

over time. However, this is a nearly impossible task, considering the hundreds of bands' archives and the lack of organisation in the vast majority of these, although I did check for this kind of examples in archives of a small number of bands that to some extent asserted the suppositions and helped to validate other data gathering methods. There are, nevertheless, other ways to gather complementary data to those obtained in the scores and this can be done by analysing bands' photographs or descriptions during different periods and to try to identify the instruments in use, to analyse the instrumentation present in small journals of music scores or small publishing projects that existed over the years. To better understand the lack of certain instruments, I also drew information from old music factory catalogues and from the examples set out by the Portuguese military bands.

A large part of the research on the present status of the Portuguese amateur community wind band, its organization and instrumental composition is based on an inquiry made in 2000 and 2001 to 121 wind bands of the Centre Region of Portugal (Granjo 2005) and on data gathered of a subgroup of 50 of these 121 bands between 2007 and 2010 (Granjo 2010c). This administrative region comprises 6 Districts: Coimbra, Viseu, Guarda, Castelo-Branco, half of the district of Aveiro, and half of Leiria; with a total of 78 municipalities with 190 wind bands, ranging from very wealthy and powerful communities in districts like Aveiro or Coimbra, to very poor and depressed areas, like those of Guarda or Castelo-Branco.

The Instrumental Evolution of The Amateur Wind Band

According to military records and Royal rules, it is known that military bands in 1815 were supposed to be made of: 1 Eb clarinet, 2 clarinets, 2 horns, 1 trumpet, 1 bassoon, 1 serpent or 1 *trombão* (probably the trombone), bass drum and snare drum. This could be further increased, with apprentices, with a piccolo, 2 more clarinets, 1 trumpet, 1 bassoon and 1 serpent. This instrumentation model remained more or less unaltered until a great reform in 1872 when the new rule set the base for the military bands comprising: 1 piccolo, 1 Eb clarinet, 6 Bb clarinets, 4 cornets or trumpets, 2 horns or alto saxhorns, 3 trombones, 2 baritones (also named "bombardinos"), 1 Eb bass tuba, 2 contrabass tubas, 1 bass drum, 1 snare drum, 1 cymbals pair of cymbals. Examples, such as the score for a set of variations do solo keyed bugle by Santos Pinto, dating back to 1834 (*Illustration 4*), and meant to be played by military bands, are proof that the fact that there was a rule about the instrumentation of military bands, was not synonymous of homogeneity in these ensembles.

By analysing manuscript scores from the second half of the nineteenth century, several works are found for an orchestral setting, designated as band,



Illustration 4 – Variations for Keyed Bugle and Military Band by Francisco Norberto Santos Pinto. Scored for solo keyed bugle, Eb flute, Eb clarinet, 3 Bb clarinets, 2 Eb horns, trumpet, bassettes and bass drum.

made up of: piccolo, Eb clarinet, 3 or 4 parts for Bb clarinets, 3 parts for horns, 2 or 3 parts for trumpets, 2 or 3 parts for trombone, 2 or 3 parts of euphoniums¹², *contrabass* (part for tuba or an Eb bass tuba, known in Portugal simply as *contrabaixo* or *contrabaixo de metal* – literally “metal contrabass”), bass drum, snare drum and, sometimes, cymbals. From the scores alone, we don’t know if the horn parts were for the french-horn in Eb or the Eb alto saxhorn, which, considering its easiness to play and to learn, often replaced the “real” horn. In every known photograph of bands previous to 1900 we see only Eb alto saxhorns and none of them show french-horns. If one compares the cost of a 3 valve French-horn with that of a Eb alto saxhorn one easily accepts that the latter was used by the vast majority of bands at the end of the nineteenth century. In the 1913 catalogue of *Casa Francisco Guimarães*’ musical instruments manufacturing company and shop (*Casa Francisco Guimarães*, 1913) the cost of a 3-valve horn was 24\$000 *escudos*, while an Eb alto saxhorn was priced at 8\$000. This meant that, for the price of a single

¹² In Portugal, baritones and euphoniums are usually named “bombardinos” and the term is indiscriminately used to refer to both. In the catalogue of the *Casa Francisco Guimarães* (*Casa Francisco Guimarães*, 1913, p. 11) the three models produced by the company as “bombardinos”, all seem to be euphoniums, very similar to contemporary Besson models which they also sold.

french-horn, a band would be able to buy 3 Eb alto saxhorns, which were the necessary and sufficient to perform the repertoire of an ACWB at the time. The trombones used around then, even in some MB, were 3-valve ones as opposed to the slide trombone regularly used in symphonic orchestras and official music schools. The determining factor clearly is the musicians' alternation and adaptability within the brass group, but the fact that, by the end of the nineteenth century, slide trombones weren't being manufactured in Portugal also influenced negatively the availability of this type of instruments. Both the Eb alto saxhorns and valve trombones were to remain a standard in the majority of Portuguese ACWBS until the end of the 1980s.

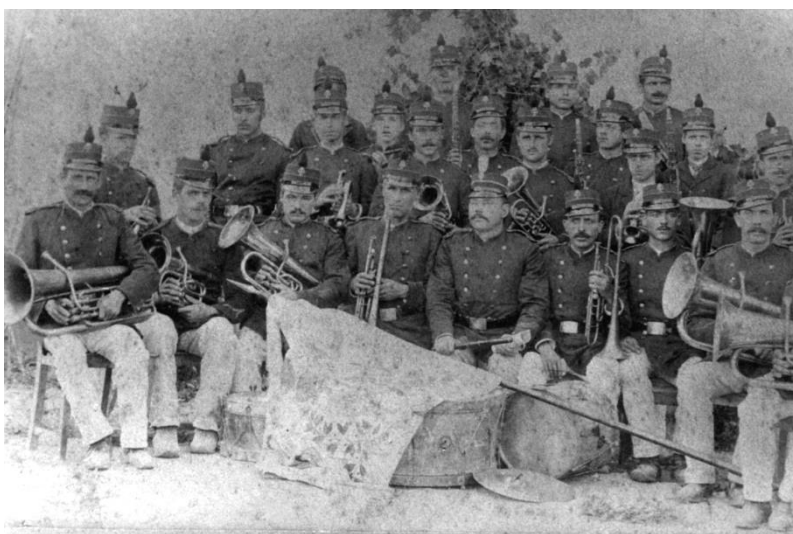


Illustration 5 – Phylarmonica Ançanense – A typical Portuguese ACWB of the nineteenth century (courtesy of the Phylarmonica Ançanense)

Contrary to most European countries, Portugal never had an actual music press that would dedicate itself continuously to the publication of works for band and to which one could turn to find a standard instrumental setting. However, there were at least four newspapers dedicated to music and another publication named *Edições Musicais ao Repertório Económico* (*Musical Editions of the Economical Repertoire*), that published scores for band, one of which was specifically targeted at military bands and was called *O Marcial*.¹³ It is noteworthy that in this publication the only saxophone present was the alto and even this was *ad libitum* (Illustration 6).

¹³ Presumably published in the last decade of the nineteenth century by the already mentioned music shop “*Casa Neuparth de Instrumentos e Músicas*”.

O MARCIAL. **VIRGINIA**
VALSA.

INTRODUÇÃO. ben staccato e piano.

Allegro.

FLAUTIM Mi b.

REQUINTA Mi b.

1º CLARINETE Sib.

2º CLARINETE Sib.

3º CLARINETE Sib.

SAXOPHONE Mi b.
(ad libitum.)

1º CORNETIM Sib.

2º CORNETIM Sib.

1º SAXTROMPA Mi b.

2º SAXTROMPA Mi b.

1º TROMBONE em DÓ.

2º TROMBONE em DÓ.

1º BARITONO em DÓ.

2º BARITONO em DÓ.

BAIXO em DÓ

CONTRABAIXO.

BOMBO E PRATOS.

CALÇA.

Illustration 6 – Score of the waltz “Virginia” by Manuel Correa published in “O Marcial” Military music newspaper

The musical newspapers: *O Filarmonico* (“The Philharmonic”) by João P. Mineiro, the *O Philarmonico Portuguez* (“The Portuguese Philharmonic”) by António Ribeiro Couto and the *Quinzenário Musical* (“Musical Fortnightly Publication”, which was published by the house *Francisco Guimarães* in Porto); all published during the first years of the twentieth century, may be used to represent the instrumental setting of ACWBs at the beginning of the century. In *O Philarmonico Portuguez*, the band’s setting remained unaltered

from its foundation to its extinction, presenting: piccolo, Eb clarinet, soprano clarinets in 3 or 4 parts, soprano saxophone, alto saxophone, cornets in 3 parts, alto sax-horns in 2 or 3 parts, trombones in 3 parts, baritones (in this particular case, baritone saxhorns or euphoniums) in 2 parts, bass/tuba, and “*pancadaria*” (popular expression used to describe the primitive nucleus of percussion instruments in a band comprising the bass drum, the cymbals and the snare drum). In *O Filarmónico*, Mineiro starts by using a setting very similar to the one used by António Ribeiro Couto in his publication, but he would come to use, as one can read in the “*Suplemento Noticioso*” (“News Supplement”) of *O Filarmónico* in January 1926, “[...] a new score format and we increased it with the third clarinet section and with the tenor saxophone [...]”. The scores published in the *Quinzenário Musical* use soprano, alto and tenor saxophones, but, in a footnote, the publisher informs that the works may be performed without the instruments mentioned, the only loss being the absence of the tone of this family of instruments. The *Edições Musicais “Ao Repertório Económico”*, a publication that unfortunately never developed into a proper publishing company, where authors like João P. Mineiro and Manuel Ribeiro came to publish some of their works, and which existed around the 1930s, presented scores for a band made up of: piccolo, flute, oboe, Eb clarinet, clarinets in 4 parts, soprano, alto, tenor and baritone saxophones, 2 flugelhorn parts, 2 cornet parts, 2 trumpet parts, 4 trombone parts, 2 baritone parts, Eb bass tuba, Bb contrabass tuba and percussion.

The saxophone was an innovation that only became generalised in Portugal at the beginning of the twentieth century. The use of this instrument in Portugal may be documented since the 1860s in a photograph (*Illustration 7*) taken of the *Charanga da Armada Real* (Royal Navy “*Charanga*”¹⁴), under the artistic direction of Belgian Arthur

Reinhardt, and also on the score of the march “Bragança & Sabóia”, which Reinhardt wrote as a tribute to the marriage of King Luis I of Portugal and Maria Pia de Sabóia. Around this period, and judging from the photo, the Naval Band was in fact a small *Fanfare*, according to the Belgian and Dutch model, made up of brass instruments, percussion and saxophones.

By analysing the photographs and the descriptions presented by Pedro de Freitas throughout his book (Freitas 1946), it can be easily found that, in seven references made to ACWBs before the 1900s’, only one has an alto saxophone and it dates from 1897. Once again, one can use the catalogue of *Casa Francisco Guimarães’* musical instruments workshop to understand better how the cost of these instruments could represent an obstruction to their generalisation. A soprano saxophone, whose range is completely covered by

¹⁴ “Charanga” is the name often given to, usually, smaller type of band exclusively made up of brass instruments.



Illustration 7 – Charanga da Armada Real (Royal Navy “Charanga”)- 1860s¹⁵
 Photograph with Belgian Conductor Arthur Reinhardt standing in the middle
 of the 1st row (courtesy of the Navy Band)

the Bb clarinet, cost 32\$000 against the 10\$000 which represented the cost of an Albert system ebony clarinet (this was still the most common system at the time in Portugal), an alto saxophone cost 35\$000 and only added semitone to the lower tessitura limit of a soprano Bb clarinet, a tenor saxophone cost 40\$000 and its part could be played by euphoniums, which cost 16\$000 and already had 4 pistons, and, finally, the baritone saxophones cost 48\$000, twice as much as an Eb bass tuba with 3 pistons, which, being “top quality”, cost 22\$000. Thus, it can easily be understood why these instruments had a slow introduction in the ACWBs’. From the second decade of the twentieth century on, saxophones became more common, although one can still find some examples of the previous nineteenth century instrumentation. Simultaneously, some composers, particularly those who also wrote for MBs, started to use an instrumental setting much more complete and closer to those being used throughout Europe. Some known autograph scores by João Carlos de Sousa Moraes, of 1917, make use of a band made up of: piccolo, flute, oboe, Eb clarinet, 4 parts for Bb clarinet, bass clarinet, soprano, alto, tenor and baritone saxophones, flugelhorn, 3 parts for cornets, 2 for French horn, 2 for alto saxhorns, 3 for trombones, 2 parts for baritone, 1 for bass tuba in Eb¹⁶ and

¹⁵ Both Cutileiro (Cutileiro 1981) and Sousa (Sousa 2008, 53) date this photo as being taken in 1888. This is not possible because, after the *Charanga* was dissolved in 1868, Reinhardt was never reinstated in the service and actually died in 1879 in Reguengos de Monsaraz.

¹⁶ Although Moraes specifically writes the bass part for “Contrabaixo em Mib” meaning

drums. One very important instrument is missing – the bassoon.

In all descriptions and photographs dated after 1925 that were analysed, at least the alto saxophone is present, and 3 bands are known to have a bass saxophone. From what one can see, the decades of the 1930s and the 1940s produced some examples of ACWBs with quite complex instrumentations, being equivalent or even surpassing many of their contemporaneous military bands: the *Sociedade Musical União Setubalense* (Illustration 8)(South Portugal) presented a 46-element band having, apart from the setting type already mentioned, the bass clarinet, timpani, flugelhorn and trumpet; the *Banda do Grupo Desportivo e Recreativo da C.U.F.*, in 1942, presented 52 musicians, including oboe, alto and bass clarinets; the *Banda Escolar do Troviscal* (Illustration 9) used the whole saxophone family, ranging from the Eb sopranino to the Bb bass, and a the clarinet family from the Eb clarinet to the Bb bass clarinet including the Eb alto clarinet, they also used an Eb sopranino flugelhorn, but the use of the oboe or of the bassoon was not observed.

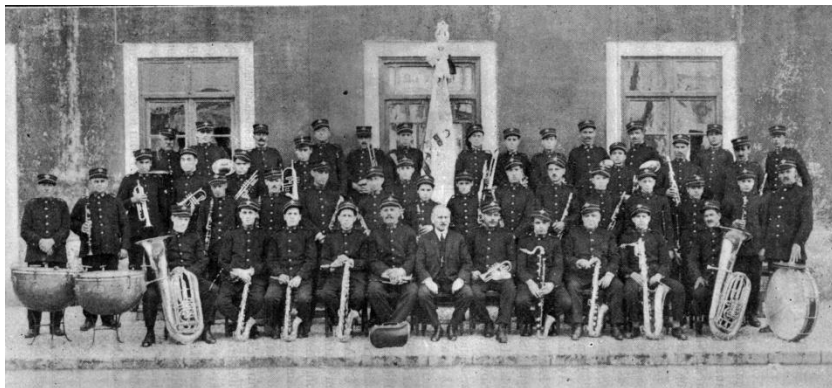


Illustration 8 – Sociedade Musical Setubalense Wind band in 1940, conductor Ariovisto Valério (Freitas, 1946, p. 254)

Although in a 1926 photograph of *Banda da Mamarrosa*, a bassoon can be found, the use of this instrument in the ACWBs was extremely rare, which can be realised by noting that Pedro de Freitas, in a section of his *História da Música Popular em Portugal* where he provides an introductory description of the instruments that constitute a band (Freitas 1946, 39-51), does not mention

bass tuba or even contrabass saxhorn in Eb, the part is written in C, non-transposing. This is common in many manuscript scores of the time because different bands used different contrabass instruments, bass tubas in C, Bb or Eb, and a score with a part written in concert pitch would facilitate part extraction in different transpositions.



Illustration 9 – Banda Escolar do Troviscal around 1935, conductor José de Oliveira Pinto de Sousa (courtesy of the conductor's grandson)

the bassoon (also mixing up french-horn” and the saxhorn family) and, on page 542, when he puts forward the ideal setting for bands of different categories, although he includes, for top-rated bands, the use of instruments such as the alto clarinet, bass clarinet, oboe and a complete quartet of saxophones, once again no reference is made to the bassoon. Most of the smaller military bands didn't made use of this instrument since the 1872 reform. Scores present in the archive of military bandmaster Manuel Rodrigues d'Oliveira, that served in several MBs and ACWBs bands all over Portugal from 1910s' until the 1930s, don't have bassoon parts and in a picture of 1951 of the Navy Band (Cutileiro, 1981) bassoons are also missing. The only band we are absolutely sure to have bassoons at least since 1892 is the *Banda da Guarda Nacional Republicana* (National Republican Guard Band). Again, going back to the catalogue of the *Guimarães* shop one can see that, first of all they were not produced in Portugal and that the cheapest model available, “maple with 15 keys of brass”, cost as much as an Eb Baritone Saxophone which would always be preferred, due to its more powerful sound, more prone for open air use.

Since the end of World War II emigration mainly to Venezuela, Brazil, USA and Canada, started to weaken many of the ACWBs. After 1961, with the colonial wars and the recruitment of over 800.000 soldiers during the 13-year war period and also with the expansion of emigration to European countries like France, Luxembourg, Germany, Switzerland, etc., the situation became unsustainable. It is estimated that between 1945 and 1980 over 2 million people left the country, either temporarily or permanently, and this was a disaster for the ACWBs. Although information on this critical period is only now being studied, one can observe that, of the 669 bands mentioned in

Freitas (Freitas 1946, p. 536), quoting the client records of *Custódio Cardoso Pereira & Ca.*, almost half of these must have disappeared or temporarily suspended activity. Many of those that managed to survive were reduced to a pale image of what they once were and many bands presented a setting made up of: 2 clarinet parts, alto saxophone, 2 trumpet parts, 2 trombone parts, euphonium, Eb bass tuba or tuba and drums. An example is the wind band of Mamarrosa village, mentioned above, which, from a fairly complete instrumentation that even included oboe and bassoon was reduced, by the end of the 1970s, to a group of about 16 musicians.



Illustration 10 – Mamarrosa Wind Band in 1976 with a total of 16 musicians (author's archive)

This type of “minimalistic” setting was, nevertheless, responsible for the continuity of the band tradition in many towns but, at the same time, with this notorious decay of the instrumental capacity of many of the surviving bands, the most revered works by Portuguese composers written since last decades of the nineteenth century and first half of the 20th century became unusable and the oral tradition of the knowledge about it also faded which has led to a virtual loss of the earlier repertoire.

After the Democratic revolution and the end of the colonial wars in 1974, the Portuguese Government, tried, through its Secretary of Culture, to develop and support the ACWBs, conscious of the fact that they were the only medium to bring live music experience for the general population, since the country had no more than four professional orchestras and around a dozen professional military bands, not to mention that ACWBs were also the only

decentralized music schools of the country. Some of the best composers in Portugal were invited to write for wind bands, financial aid was available for the modernisation of instruments, summer courses and workshops for conductors were created by certain institutions, etc. This initial push made way for the resurrection of some bands and the creation of others but in general terms the philosophy of the repertoire, music school models and the technical quality of both conductors and musicians of the bands remained more or less unchanged until the end of the 1980's. During this period the "best" bands were usually made up of: Eb clarinet, Bb clarinets, soprano sax, alto sax, tenor sax, baritone sax, bugle, trumpets, Eb alto saxhorns or melophones, trombones, euphonium (Portuguese "bombardinos"), tuba and/or Eb bass tuba and percussion (bass and snare drums and cymbals).

The 80s' brought fresh hope to the ACWBs, specifically due to the increasing number of women and children enrolling in the bands, which increased the number of members and helped to recover some instruments that had been set aside owing to the lack of musicians. The inclusion of repertoire deriving from foreign publishers, specifically Dutch and American, created a new awareness in band instrumentation that had been adopted by other countries a long time ago and that was largely unused in Portugal due to the degradation of the ACWBs already mentioned. The last major change in ACWBs' instrumentation began in the 1990s with the generalization of french-horn, oboe, bassoon and slide trombone teaching. It was mainly the creation, over the last twenty years, of the above-mentioned conservatories, graduate courses in music and specialized high schools for music, that real changes have begun in the technical and artistic quality of the ACWBs. Up until some 20 years ago horns were a luxury available only to ACWBs located around military bands' headquarters or large conservatories and almost no ACWBs used bass clarinets, and until the end of the 1990s' one could not find any bassoons or oboes.

With better trained conductors and more complete music schools, many of the bands began to be concerned with bringing their instrumental setting to match the "standard" adopted model by introducing, or in some cases re-introducing the missing instruments. In a survey conducted, in 2001, by the *Delegação Regional da Cultura do Centro* (Central Portugal Ministry of Culture Office) of 121 of the 195 bands registered in the region, an average of 43 musicians per band was observed. Analysing in detail the settings of the inquired bands, I found that: 37% use the piccolo, 76% use the flute, around 17% have oboe, 8,5% a bassoon, 65% use the Eb clarinet. All of them have Bb clarinets, 10% have a bass clarinet, about 95% of bands use soprano saxophone, all of them make use of the alto and of the tenor saxophone but only 66% use the baritone saxophone. As regards the brass group, one could see that every band has trumpets, 56.5% use the flugelhorn, 7,5% have cornets, french-horns are present in 44% of bands and the melophones or the

E♭ alto Saxhorns in 69% but there are 12,5% of bands that do not have neither french-horns nor melophones or E♭ alto saxhorns. All of the bands have at least a trombone, 97,5% of bands make use of the euphonium or of the baritone, 83% of bands have a contrabass tuba in B♭ and 81% have an E♭ bass saxhorn, being that 19% only have a tuba and 17,5% only have the E♭ bass tuba. Regarding percussion, every band had the “trio” made up of bass drum, snare drum and cymbals and only 30% of bands make use of the timpani. As far as mallet percussion is concerned only the bell lyre is common as well as the tubular bells.¹⁷

In nominal terms, in 2001, in the 121 bands, one could find 20 oboes, 13 bassoons, 12 bass clarinets and 54 horns, just to mention the instruments in greater deficit. In data gathered from 50 bands of the same region between 2007 and 2010, in a sample that is less than half of the previous study, one now finds 34 oboes, 32 bassoons, 34 bass clarinets and 138 horns! These findings, although they only represent part of the total universe of bands in Portugal’s Central Region, are symptomatic of a substantial change, for the better may I say, of the instrumental setting of ACWBs.

Conclusions

After this discussion we came to realize that the general idea among ACWBs musicians and conductors that there is no interesting repertoire for band by Portuguese composers between 1900 and 1980 could be completely wrong. The fact that the old repertoire “died” had probably nothing to do with the repertoire itself but more likely with the inability to perform it for nearly 30 years. There are now several conductors trying to recover some repertoire written between 1850 and 1940 by composers such as João Carlos de Sousa Moraes, Artur Ribeiro Dantas, Artur Fão, António Argar, Augusto Sauvinet, Silva Marques, Francisco Norberto dos Santos Pinto, and many others. Some are even adapting the “old school” orchestrations to more modern practices and it recently came to our attention a rather interesting work for band entitled *12 Minutes on the Moon* written in the 1940’s by the unknown António de Carvalho. It is also appalling that the works and arrangements of Portuguese born Michael Meyrelles, published for many years by Carl Fisher Corporation, have never been performed in Portugal. An effort needs to be made now, to go back and look for this forgotten music and discover our own “Holsts”, “Graingers”, “Sousas”, those that fuelled the repertoire needs of Portuguese

¹⁷ Could the generalized will to perform transcriptions of the *1812 Solemn Overture by Tchaikovsky*, which in many parts of Portugal was viewed as the ultimate challenge for an ACWB, be the reason why many bands acquired this instrument even before they purchased a xylophone or a glockenspiel?

bands at the beginning of the twentieth century. We must also turn our attention to the archives of military bands, such as the *National Republican Guard Band*, to look for repertoire we know to have been specifically developed for them during the critical period between the end of World War II and the 1980s, especially authorized versions for band of works by some of our most respected composers that, although most never wrote for band (or wrote very little), saw the potential of the medium.

In spite of all the changes it has withstood and constraints it has suffered, the ACWB represents, still today, the most important and widespread orchestral musical activity in Portugal and recent signs tell us these institutions are approaching a new flourishing era as more composers start to look at the “new” ACWB as a valid mean of expressing their musical ideas. Portuguese wind bands have been proving, for example in many band competitions in Holland, Austria, Italy and Spain, that the critical period has passed and that the investments done so far have been fruitful. Greater investment has to be made in rarer and more expensive instruments such as french-horns, bassoons, oboes, bass clarinets, mallet percussions and also double basses. For this change to continue, better trained conductors are needed, better music schools both inside and outside the ACWBs need to be further developed and maintained, audiences need to be educated and nurtured. Political authorities active in the cultural field need to recognize these changes as a valid effort of the communities and maintain the support needed to preserve the momentum achieved so far.

References

- Bessa, Rui. 2009. “As bandas filarmónicas em Portugal: contributos para o seu enquadramento histórico”. In Graça Mota (Ed.), *Crescer nas Bandas Filarmónicas: um estudo sobre a construção da identidade musical de jovens portugueses*. Porto: Edições Afrontamento.
- Borba, Tomás & Graça, Fernando Lopes. 1958. *Dicionário de Música*. Lisboa: Edições Cosmos.
- Casa Francisco Guimarães. 1913. *Catálogo dos Instrumentos de Musica, Nacionais e Estrangeiros*. Porto: Casa Francisco Guimarães.
- Cutileiro, Alberto. 1981. *Alguns subsídios para a história da Banda da Armada*. Lisboa: Centro de Estudos de Marinha.
- Dionísio, Manuel da Silva. 1962. *Teoria Geral de Música, Instrumentação e Harmonia: curso de aperfeiçoamento para regentes de bandas civis*. Lisboa: Fundação Calouste Gulbenkian.
- Dionísio, Manuel da Silva. 1992. *Manual de Música* (2nd ed.). Lisboa: INATEL.
- Freitas, Pedro de. 1946. *História da Música Popular em Portugal*. Lisboa, Authors Edition
- Granje, André. 2005. *The Wind Band Movement in Portugal: Praxis and Constrains*. Master Degree Thesis. Zuid-Nederlandse Hogeschool voor Muziek. November, 2005

- Granjo, André. 2010^a. “Construção de Instrumentos Musicais – 2.(iii) Instrumentos de Sopros” in Castelo-branco, Salwa El-Shawan (ed.), *Enciclopédia da Música em Portugal no Século XX*. Lisboa: Círculo de Leitores/Temas e Debates.
- Granjo, André. 2010b. “Periódicos de Música – 4. Bandas Filarmónicas” in Castelo-branco, Salwa El-Shawan (ed.), *Enciclopédia da Música em Portugal no Século XX*. Lisboa: Círculo de Leitores/Temas e Debates.
- Granjo, André. 2010c. “Do século XX ao século XXI: processos, práticas musicais e músicos emergentes – 3. As mudanças no universo das Bandas Filarmónicas” in Castelo-branco, Salwa El-Shawan (ed.), *Enciclopédia da Música em Portugal no Século XX*. Lisboa: Círculo de Leitores/Temas e Debates.
- Granjo, André. 2012. “O Projecto de Encomendas de Música para Banda da S.E.C. de 1977 a 1983: contextualização e observações iniciais” in Cardoso, J. (ed.) *Música e Classicismo: nos 100 anos de Maria Augusta Barbosa*. Coimbra: Imprensa da Universidade de Coimbra
- Herbert, Trevor. 1997. “Brass Bands and other vernacular traditions”. In T. Herbert, & Wallace, John (Edits.), *The Cambridge Companion to Brass Instruments* (pp. 177-192). Cambridge: Cambridge University Press.
- Lameiro, Paulo. 2000. “Do Coreto ao Auditório: as bandas e o seu repertório”. Paper presented at the 1.^a *Jornada Nacional de Etnomusicologia*. Coimbra, March 2000.
- Lapa, Albino. 1941. *Subsídios para a História das Bandas Militares Portuguesas*. Lisbon: Alma Nacional
- Meyer, Adriano de Castro. 2000. “O catálogo temático de Neukomm e as obras compostas no Brasil”. *Revista Eletrônica de Musicologia*, 5(1). Accessed on 20 de June de 2019, de http://www.rem.ufpr.br/_REM/REMr5.1/vol5-1/neukomm.htm
- Moraes, João Carlos de Sousa. 1917. *Le Combattant*. Autograph Manuscript. [Music Score]
- Moraes, João Carlos de Sousa. 1917. *A Alsaciãna, Symphonia Original*. Autograph Manuscript. [Music Score]
- Pinto, Francisco António Norberto dos Santos. 1834. *Variações para corneta d'xaves, com acompanhamento de Banda Marcial*. Autograph Manuscript. [Music Score]
- Rosa, Joaquim Carmelo. 2000. “Depois de Bomtempo: A Escola de Música do Conservatório Real de Lisboa nos anos de 1842 a 1862”. *Revista Portuguesa de Musicologia* (10), 83-116.
- Simões, Fernando de Matos. 1983. *Guia Teórico e Prático para Regentes de Bandas Civis*. Lisboa: Direcção-Geral da Acção Cultural do Ministério da Cultura.
- Sousa, Pedro Marquês de. 2008. *História da Música Militar Portuguesa*. Lisboa: Tribuna da História
- Sousa, Pedro Marquês de. 2017. *As Bandas de Música na História da Música em Portugal*. Lisboa: Fronteira do Caos.
- Tojal, Alexandre Arménio. 2000. “A produção e o comércio de instrumentos e edições musicais em Lisboa (1850-1900)”. *Cadernos do Arquivo Municipal*. 1.^a s., 4, p. 85-103.
- Vieira, Ernesto. 1899. *Diccionario Musical*. Lisboa: Lambertini
- Vieira, Ernesto. 1900. *Diccionario biographico de musicos portugueses: historia e bibliographia da musica em Portugal*. Lisboa: Mattos Moreira & Pinheiro

Musicking Locality with a Banda Filarmónica

Katherine Brucher

When a *banda filarmónica* marches in a procession during the celebration of a Roman Catholic saint's day feast in a town or village in Portugal, the band's performance facilitates a deep engagement with locality. Its sound propels the ritual procession of the saints through the streets of the community celebrating the feast, but the band's non-musical activities also reinforce its musicians' sense of connection to the organization and by extension the locality that supports the band. In this essay, I posit that *bandas filarmónicas* provide a model for exploring the intersection of Christopher Small's concept of musicking as a range of musical behaviors (1998) and its impact on the way people conceive of their relationship to locality, which encompasses both the physical locale and the communities that reside there (Reily and Brucher 2018). Notions of locality play out not only in repertory, performance style, and engagement with the rituals of the feast, but also in the social activities that surround the musical events. This paper draws on ethnographic research methodology including participant observation with bands at feast celebrations in the Districts of Aveiro and Coimbra, Portugal and interviews with participants. Through musicking, bands forge connection to locality and a sense of belonging encompassed in the phrase "a nossa música, o nosso mundo."¹

On the evening of Friday, 14 January 2011, the Sociedade Filarmónica de Covões (SFC) held its weekly rehearsal as usual in the band's hall in the village of Covões. Fausto Moreira, director of the SFC, started rehearsal with a march. When he felt that the band had played it satisfactorily, he paused to give announcements regarding a service the band was to play for the Feast of Santo Amaro the following morning in the nearby hamlet of Picoto. Fausto

¹ This research is part of the project "Our music, our world: Musical associations, wind bands, and local communities (1880-2018)" sponsored by FEDER Funds through the Programa Operacional Competitividade e Internacionalização – COMPETE 2020 – and by National Funds through FCT – the Portuguese Foundation for Science and Technology: POCI-01-0145-FEDER-016814 (Ref.^a FCT: PTDC/CPC-MMU/5720/2014).

explained that the musicians were to meet at 9h00 Saturday morning at Zé's house for *pequeno almoço* [breakfast]. Zé had played alto saxophone with SFC for well over a decade. Following breakfast, the band would play the *arruada* [street march]. The band was scheduled to accompany Mass at 11h00 and then accompany the religious procession that took place afterwards. Fausto explained that when the procession ended, the family of Patrícia, a new clarinetist in the band who lived in Picoto, had invited the musicians to eat lunch at their house. Patrícia's family would host the lunch to celebrate her entrance into the band that year. After lunch, the band would play a short concert at the *arraial* or festival space in front of the chapel. Another saxophonist from Picoto, Jesus, chimed in to say there would be a *lanche* [refreshments] at his house following the concert. At this point, Fausto laughed and said, "We've only played one *marcha* and already scheduled three *jantares* [dinners]!"

What do you make of a musical world in which three meals figure prominently in a day of musicking? The Covões band's activities at the Feast of Santo Amaro in Picoto provide an opportunity to explore how the intense sociability of banding gives rise to particular kinds of musical experiences that become embedded in musicians' and community members' perception of locality. I very consciously choose the term musicking, introduced by educator Christopher Small, to acknowledge the vast array of activities that support and surround musical life (1998). Small argued that "to music is to take part, in any capacity, in a musical performance" (9), and in the case study that follows, I explore the activities that surround, and in many cases, support the musicians' performances as part of the process of integrating musical and social activities in the concept of locality. In the world of *filarmónicas* and amateur wind bands more generally, the serious business of performing music is thoroughly intertwined with an equally important dedication to socializing. In the case of bands, the English word, play, takes on multiple meanings: It refers to playing instruments, playing together as a group, and playing around. These actions culminate in that feeling of togetherness that Edith and Victor Turner called "communitas" (1978, 9, 13).

In this essay, I open up the intersection of musicking and sociability to look at how it contributes to a sense of place. The geographer Doreen Massey put forth that one's sense of locality – the perception of what makes a place exceptional – comes not from its boundedness or discrete history, but rather from the unique set of social relations made by the people that inhabited the place (1991, 7–8; 1993, 145–6). Massey argued, "Places are best thought of as nets of social relations" (1993, 148). Her emphasis on how social relations foment connections to place guides my approach to analyzing band's social activities alongside their musical ones. Massey's approach is mirrored in the work Ruth Finnegan (2007[1989]), her colleague at the Open University.

Finnegan highlighted the often unacknowledged, or “hidden,” activities of musicians who contributed to the musical culture of a particular locality. In her study of music making in Milton Keynes, Finnegan explored how the various musical activities helped define a mid-sized English town. Finnegan, too, used the spatial metaphor of pathways, to explore how musicians came to participate in particular musical groups, which followed networks of social relations (Finnegan 2007, 305–7). The moments when sociability among musicians is at its most intense often center on eating, drinking, and talking. Moreover, hospitality is a key value within Portuguese culture (Holton 2005, 113–4), and hosting, providing food, and drink to musicians plays an important role in fostering sociability within bands while demonstrating support for the band and the events it accompanies.

Approaching the bands’ performative and social activities from a perspective of musicking, as opposed to discrete activities, creates an opportunity to look at how feelings of community and connectedness to locality flow from these activities. Small writes,

The act of musicking establishes in the place where it is happening a set of relationships, and it is in those relationships that the meaning of the act lies. They are to be found not only between those organized sounds which are conventionally thought of as being the stuff of musical meaning but also between the people who are taking part, in whatever capacity, in the performance; and they model, or stand as metaphor for, ideal relationships as the participants in the performance imagine them to be: relationships between person and person, between individual and society, between humanity and the natural world and even perhaps the supernatural world (1998, 13).

In effect, the activities of *bandas filarmónicas* foster sets of relationships that connect musicians to each other, to the people they perform for, and to the world around them. Performing together and for others establishes a set of relationships that is always being created, negotiated, and reinforced through social activities. These social activities are in effect sometimes “hidden” from others. Non-performative activities like socializing tend to be less visible to the community than performing for concerts, parades, processions and even rehearsals, and even among musicians, they’re often considered secondary to performance. However, these activities help the “nets of social relations” (Massey 1993, 148) and “pathways” (Finnegan 2007, 305–7) necessary to creating feelings of place. Hospitality helps to set in motion the social relations that contribute to a sense of locality.

Ethnography of Banding

In this essay, I am also making an argument for the importance of ethnographic fieldwork as a methodology for documenting the kinds of social and musical work undertaken by bands. Fieldwork, particularly participant-observation methodology, provides a lens for examining how sociability and musicality are intertwined in the full range of activities conducted by bands, including those that aren't obviously musical or directed towards performance. Fieldwork has long been a mainstay of ethnomusicology and cultural anthropology, but until recently, bands often fell outside the kinds of music and rituals that tended to receive the sustained attention of ethnomusicologists (Reily and Brucher 2013, 2). *Bandas filarmónicas*, like many other kinds of wind bands, trace their roots to military bands of the 19th century. For example, historical musicologists have attended to bands' institutional roots in military (Camus 1976, Farmer 1912 and 1950, Herbert and Barlow 2013), court (Hellyer 1973), and industry (Herbert 2002). Bands have also been approached as a primarily sociological phenomenon. In *The Sociology of Wind Bands: Amateur Music between Cultural Dominance and Autonomy*, Vincent Dubois and Jean-Mathieu Méon survey wind bands in Alsace to determine their position within the shifting artistic, cultural, and social hierarchies of contemporary France (Dubois, Méon, and Pierru 2016, 6-8). In US academic circles, the most sustained scholarly attention to bands has come from band directors situated within institutions of higher education, and in turn, it has tended to be focused on bands in educational and professional settings. Their work is exemplified in academic journals such as the *Journal of Band Music Research* and the annual College Band Directors National Association meetings. Journals such as *Alta Musica* and the *WASBE Journal* take a more global approach. Directors' insight as practitioners is quite valuable, but their focus has tended to be on questions of instrumentation, performance practice, and repertory. However, I find that the sustained contact required by fieldwork and the opportunity to discuss one's observations with community members yields insights into how musicians and the communities around them perceive their activities and their importance.

In my own fieldwork, I relied on participant-observation research. While I also conducted oral history interviews and extensive archival research, I conducted much of my ethnographic work as a saxophonist with the Sociedade Filarmónica de Covões. This essay draws on several occasions in which I observed and performed with the band as well as a set of interviews that I conducted with musicians over several years. When I began playing with SFC in 2000, I had already played oboe and saxophone in school and community bands and orchestras since childhood, so I already had sufficient musical skills. It was through the experience of physically performing with

the band that I gained a more intuitive sense of what it meant to traverse a community during an *arruada* or procession, sing mass in small chapel packed with congregants, or perform in the competitive atmosphere of a *despique*. By attending rehearsals, observing, and occasionally teaching a lesson, I began to understand how one learns to be a musician (Brucher 2013, 160-171), but I also gained insight into how and when musicians socialize. During the course of a service, there are also many moments of waiting when one isn't performing. For example, at a typical service for the SFC, like the one that in Picoto, the musicians' time together begins much earlier when they carpool to the village hosting the *feira*. The musicians may need to wait for the *mordomos* to arrive. If it's a long *arruada*, musicians may have a break in a local café or between the *arruada* and Mass. Likewise, even if musicians have lunch in their own homes, when they return for the procession, they repeat the pattern of waiting, performing, and socializing. When services are further afield, the musicians ride together on a chartered bus and spend even more hours together. It is not unusual for the organization hosting the band's performance to provide refreshments for musicians as a gesture of goodwill. Individual households may give more informal offerings such as the ones I will describe in the feast in Picoto.

It's in these moments of travel, transition, rest, and waiting that the most intense socializing happens. Through my experiences as a musician in other band traditions and as a participant-observer in *bandas filarmónicas*, I grew attentive to the importance of non-musical activities to cementing social bonds that promote certain kinds of musical experiences and facilitate a sense of group identity. In a graduate seminar on fieldwork methodology, the ethnomusicologist Travis Jackson argued for the importance of attending to what he called "deep hanging out" (personal communication, 2003). Elsewhere, Jeff Todd Titon has described the importance of "visiting," or informal socializing to fieldwork, where the focus may be on everyday experiences of getting to know one another (Titon 2004). Sacred and secular performances are the public facing aspects of any *filarmónica's* activities, but the moments of intense sociability, sometimes out of earshot of the other constituents of the *feira*, are musicking in service of the whole. This is part of how the musicians experience connections between their musicianship, their sense of belonging to the band, and their service to the community.

Festa do Santo Amaro do Picoto

The Festa do St. Amaro in Picoto is typical of many small-scale feasts in rural Portugal, but it's especially important to the Covões band due to Picoto's geographic proximity, ecclesiastical ties, and social relations with the parish of Covões. Picoto is a small hamlet [*povoação*] within the parish de Covões.

From an administrative perspective, it is part of Covões, along with several other similar small villages. Picoto does not have its own filarmónica, so it's not unusual for children or adults with an inclination toward music to participate in the SFC. Although these musicians come from Picoto, they identify with the Covões band as their "home band" or *a banda da terra*.

Part of what distinguishes Picoto from other hamlets in the area is its chapel and patron saint, Saint Amaro. Once a year, Picoto holds its annual feast on January 15th, which is organized by a committee of parishioners [*mordomos* and *mordomas*]. The majority of feast days take place during summer months, but the Feast of Santo Amaro is a rare winter feast. Churches and hermitages dedicated to Saint Amaro, an abbot and sailor, are found in Spain and Portugal, and locally, Saint Amaro is considered a miraculous saint. For families living in the village, the feast is an annual ritual and affirmation of their faith as well as an occasion for family and friends living outside the village to visit. A group of pilgrims from Covões, who make effort to walk in every procession held in the parish, participate annually.

The crowds were greater than usual at the feast in 2011. January 15th happened to fall on a Saturday, and the weather, although cool, was bright and sunny. The feast was also framed by a larger discourse of the Portuguese financial crisis, which by early 2011, was underway. While many attendees went as an expression of their faith and devotion to Santo Amaro specifically, the feast offered low-cost entertainment for participants in a time of mounting economic precarity. The feast organizers canvassed the crowd to for donations, but these were not obligatory, and one could give a very small amount. The vendors surrounding the plaza offered goods at prices lower than what would find in brick-and-mortar stores. The band, as well as the other performing groups such as a pop cover band and a bagpipe and drum duo, enlivened the public spaces and orchestrated synchronized experiences within those spaces. In short, the *feita* offered an opportunity for people to come together and escape from the everyday.

The band's annual presence at this feast contributes to the significance of the band to the community and the importance of the feast to the musicians. For the band, the feast is a professional service. The organizing committee contracts the band for its performance. Set percentages of the fee supports the band and its director, Fausto Moreira, and the remaining monies are divided among the musicians who participated that day. However, as I will illustrate in the discussion that follows, this feast stands out for many musicians because the band visits the same houses and reaffirms social connections with families that are considered particularly friendly or supportive of the band. For villagers, the sound of the band is the sound of the feast (Brucher 2018, 367). The repetition of repertory and performance practice in accompanying the rituals of the feast reinforces a feeling of *communitas* and collective action associated with the public manifestations of religiosity.

Pequeno Almoço and Arruada/Breakfast and Street Parade

On the morning of 15th of January, the feast unfolded like most services, although evidence of the Covões band's close connections to Picoto abounded. I rode to Picoto with Fausto Moreira, his daughter Inês, a clarinetist in the band, and their young neighbor, who played horn in the band. Inês and I wore women's band uniforms – matching navy blue slacks, button down white shirts with an embroidered crest on the front pocket, a striped red and blue neck tie, blue blazers with the band's crest, matching wool hats [*bonés*], and black dress shoes. The boy's uniform was identical but he wore a hat in the style of a policeman's cap. Fausto wore a smart gray suit, button down shirt, and a necktie. We parked near the church, as did many other band members, and carried our instruments and music to Zé's house, near the border between Covões and Picoto. Zé, in his twenties at the time, has played alto saxophone in the band since he was a teenager, and each year at the feast in Picoto, his family hosts a breakfast. They laid a table with slices of *pão de ló* [sponge cake], rolls with ham and cheese, soft drinks, beer, and wine, on a table in the garage. As people arrived, they greeted each other with kisses on the cheeks for women and handshakes between men. The musicians ate, but mostly they milled around and chatted. Conversation focused on current events in musicians' lives, and as it grew closer to 10h00, the musicians started to warm up on their instruments.

On the surface, this conversation and breakfast was superficial and routine, but socializing helps establish a sense of familiarity among the musicians. The majority of musicians addressed each other and even the band director Fausto informally as *tu*, and Fausto joked around with everyone, signaling that he was accustomed to interacting with his musicians in this way. Younger musicians only used the more formal address, *senhor*, with a few older men, and even then, they conversed in warm tones.

Fausto signaled to the musicians that it was time to begin, so we put on our hats, adjusted our neckties, picked up our instruments and assembled for the *arruada* in the street in front of Zé's house. The *arruada* is a common ritual during *festas* in the central and northern regions of Portugal. During the *arruada*, the band accompanies the *mordomos* (male members of the committee that organizes the feast) as they go house to house in the village to ask for monetary contributions to support the feast. In Picoto, the band marched by nearly every house on the streets in the center of the village. It was not clear if the band was following specific instructions given by that year's *mordomos* or if we were simply following a route set by habit. For an *arruada*, the band always plays the same repertory – moderate tempo marches referred to collectively as *marchas da rua*. In 2011, the band began nearly every service with the march, *Presidente António de Conde*, but after the musicians warmed up, the band also played marches newer to their repertory

such as *Manuel Almeida*, *Andarilhos do Norte*, and *Loriguense* as well as pieces that had been in the band's repertory for well over a decade such as Ilídio Costa's *Bombeiros Voluntários*, and Capitão Amilcar Morais's 1989. In between marches, the percussionists continued to cadence, which provided a steady tempo as the band moved through the village.

Once the band had marched through the most densely populated center of the village, Fausto called for the whole band, including the percussionists, to stop playing. We walked *a vontade* [at ease], without playing, on a road leading away from the church, down through a stand of pines, and up another hill to a small cluster of houses. A few musicians muttered about the futility of going to play for three houses, but their remarks went unheeded. The band reassembled in front of a farmhouse and a shed, we played a march. A man and his wife opened a door holding a bottle of port wine and a tray with small glasses, a plate of slices of *pão de ló* and macaroons. Several of the older musicians enjoyed a taste of port, while younger kids ate the cookies. The hospitality shown by the family lightened the musicians' mood. Any family that greeted the band at the door ready with refreshments clearly appreciated its arrival, and their hospitality demonstrated their commitment to the *festa*. Although I was not privy to knowing how much money, if any, they contributed to the *mordomos*, greeting the band with refreshments showed their support for the day's events.

The *arruada* and the two opportunities for the band to socialize and eat together suggest a porous boundary between public performance, exemplified by the march through the village, and private sociability within the band demonstrated during the breakfast and refreshments. This blurring between performance and sociability maps onto what Britta Sweers has described as the importance of participatory musicking within presentational modes of music performance within choirs (Sweers 2018, 31). Sweers notes that for choir members in a small German town the opportunity to rehearse and perform together becomes a participatory experience even as the group prepares for presentational public performances. It is in the rehearsal process, performances for local audiences (viewed in opposition to the more metropolitan Hamburg area), and the discourse that surrounds their activities that musicians see themselves as part of the group and by extension, musicking for their locality (Sweers 2018, 35-40). This *arruada*, particular to the Picoto's celebration of the Feast of Santo Amaro and SFC, is one of the ways that new musicians learn to be part of the ensemble (Brucher 2013) and by extension view their musicking in service of locality. In turn, the hospitality of Zé's family and the household along the *arruada* route communicates to musicians that they are welcome and their presence is valued as part of the *festa*. Visiting each household spatializes who supports, and by extension, who belongs to the village. In other words, the band literally sounds out the kind of social network of locality that Massey (1991, 1993) describes in her work.

***Missá, Procissão e Almoço*/Mass, Procession and Lunch**

Mass and the procession offer another opportunity to consider how the band's music contributes to a spatialized understanding of community and locality. While the rituals of Mass and the procession are virtually the same at any Roman Catholic feast day in Portugal, the physical embodiment of the procession – the multi-sensory experience of participating in Mass and the procession– contributes to its importance as a signifier of locality. As with the morning's activities of the *arruada* and breakfast, locality is reinforced in both the public rituals of the Mass and procession as well as in the more private sphere of lunch where it is experienced through acts of hospitality, consumption of food and drink with regional significance, and camaraderie and storytelling.

Mass was scheduled for eleven o'clock in the morning. By the time the band returned to the square after the *arruada*, people filled the chapel and the plaza in front of the church. The *arraial* was clearly delineated with colored streamers that had been strung across the plaza. Vendors' tents lined the far side of square, where one could buy nearly anything from blankets to clothing to electronic goods and toys to musical recordings. A temporary stage lined another side of the square. All of the musicians, except those playing in the small chamber group that accompanied Mass, set their instruments down on the stage. A small shrine to Santo Amaro and kiosk was located on the far side of the church. The kiosk did brisk business selling votive candles and wax effigies to burn as offerings to Santo Amaro for his divine assistance.

The chapel was completely full. In the small choir loft at the back of the chapel, the musicians competed with congregants for space. There, the band took on the role of choir. Much of the mass that the band sang was composed by a local priest, Padre Rumor, in a more traditional pre-Vatican II style, although the choir also sung a few arrangements that were *contrafacta* of popular songs. Padre Rumor's Mass is unique to the Covões band, and his compositional style – melodies harmonized in parallel thirds and sixths has more in common with 15th century Iberian church music than the band's contemporary vocal arrangements. A small chamber band of two clarinets, alto saxophone, trombone, tuba, and trumpet descant accompanied the choir. Packed together in the small chapel, the sound of the choir resonated off the tile and concrete walls. At the conclusion of the mass, for the recessional, the musicians sang "Hinos da Glória," by George Frideric Handel. The up-tempo song in a major key ended the mass on a jubilant note as parishioners began to file out of the crowded chapel. Once outside, musicians retrieved their instruments and hats and prepared to begin the procession.

As Mass ended, the chapel bells tolled and fireworks exploded overhead announcing that the procession was to begin (Brucher 2016, 95–7). Members

of local confraternities carried their banners, and feast organizers and those who had made promises carried litters with statues of Nossa Senhora da Fátima, São Romão, and Santo Amaro. The band took its place in formation behind the priest. When the mordomos and the priest indicated that they were ready to begin, Fausto raised his hands and loudly called, “*Atenção!* [Attention!]” With his hands aloft, he signaled, “*Uma!* [One!]” The bass drummer struck his drum once. Fausto signaled to the drummer, and he played two beats to mark the tempo. Then the band struck the opening chords of the *marcha da procissão* [processional], *São Sebastião*, composed by Captain Amílcar Moraes. The front of the procession began to move forward at the slow tempo set by the band.

The band’s accompaniment reinforces the spatial dimensions of the procession. The band provides the rhythmic framework for propelling the faithful through the street as the bass drum and snare provide a steady cadence that marks the tempo. The band’s presence also contributes to participants’ multisensory experience of the *feita* – the sights of the procession and litters decorated with ornate flower arrangements, the scent of the priest’s incense, the lingering taste of communion wafers and wine from the rites of the mass, and the feeling of being pressed close together and walking combines with the majestic sounds of the processional. The sound of the procession calls participants to the route through the village. Moreover, the annual procession sacralizes the community through the presence of the saint. Brazilian anthropologist Roberto DaMatta viewed this moment of coming together in the street as a moment when social divisions fall away (DaMatta 1997, 75). To apply Doreen Massey’s definition of locality as a series of links or network of social relations, coming together in synchronized veneration makes audible the connections within the community. The unique networks that connect neighbors to pilgrims from elsewhere in the parish to the musicians that accompany them come to the forefront and help define Picoto as a place.

Social connections are further reinforced within the private sphere of the band. After the procession, Patrícia’s family welcomed all 45 band members to their house for a lunch that happened to coincide with her 12th birthday. Her family set up seating for the musicians, family, and friends at a T-shaped arrangement of tables and chairs in their garage. Every few seats an assortment of beverages (juice, pop, water, bottles white or green wine, and pitchers of red wine from the local wine cooperative), a dish of olives, and a basket of rolls were set out on the table. First Patrícia’s female relatives set out tureens of *caldo verde*. When everyone finished their soup course, they set out platters of *leitão* [roast suckling pig], roast chicken (“for those who don’t like *leitão*”), fresh lettuce salad, and oranges. The musicians ate and drank heartily. The food and drink reinforced notions of locality. The *caldo verde* was made from Galician cabbages grown in their garden and sausages smoked

in the village. *Leitão* is considered the regional specialty of the Bairrada, the region surrounding Picoto, and a feast without this dish is unimaginable. The oranges and lettuce were also grown in the *quintal* [backyard]. The red wine from the local cooperative winery was made from Baga grapes, which have a distinctive tannic flavor associated with wines from this region.

Soon the older musicians began telling stories about the band's past adventures. As Fausto refilled an older trumpet player's wine glass, he described how the band's contracts once specified how many liters of wine were to be included in the band's payment. The younger musicians looked incredulous. Fausto replied, "No really! The contracts used to specify between 20 and 30 liters of wine." He pointed out that that was nearly one liter per musicians. He recounted how after drinking, one saxophonist fell down a flight of stairs from a church choir loft while carrying a baritone saxophone that he had borrowed from a local jazz band while his was being repaired. The trumpet player exclaimed, "He busted everything!" Fausto added, "He started with a bari sax and ended with an alto!" Fausto ended his story by saying that when the band put an end to contracts that included wine, the older musicians questioned, "So what? You only want us to drink milk?"²

Lunch ended with a table of desserts and a big birthday cake decorated with a clarinet. Everyone gathered around Patrícia to sing "Happy Birthday." Together, we sang, "*Parabén a você!*" Patrícia smiled broadly, and her mother looked delighted. Her family had worked very hard to prepare and serve lunch for everyone, and the musicians were happy guests in their house.

These moments of banding – eating *leitão*, telling stories of the old days, singing "Happy Birthday" – happen away from the procession, but they foster the social networks and feelings of belonging that are crucial to the sociality that defines amateur bands. Telling of stories of band members' past escapades frames present day activities, and although the musicians may drink far less at services than they once did, there is still an atmosphere of conviviality. Storytelling shows musicians that they are part of the band's history. Singing together for Patrícia also reinforced a sense of togetherness by literally singing in unison, but also metaphorically, as the musicians demonstrated their commitment to each other by attending the luncheon and celebrating Patrícia's birthday. Through hospitality required for the ritual of hosting the band for lunch, Patrícia's family showed their support for the band and her

² *Bandas filarmónicas* shifted away from excessive consumption of alcohol by the late 1970s and 1980s. Many musicians that I interviewed over the course of my research attributed this shift to a change of demographics among musicians. Licínio Gomes, a long-time tuba player in the Covões Band, explained that when women joined the band, they "civilized" it by setting different standards for acceptable behavior (10 June 2003). See Brucher, *A Banda da Terra*, 2005, 135–7 for a discussion of how changes in gender dynamics reshaped the bands.

musical endeavors. Behind-the-scenes work, especially efforts directed toward hospitality, is an important part of the culture of *bandas filarmónicas*. This emphasis on hosting and conviviality is mirrored in many other amateur band traditions such as South African Christmas Bands, where neighborhoods lay out a *tafel* [table] to welcome musicians on their Christmas Eve road march through Cape communities (Bruinders 2013, 145) or parties hosted for a visiting Northern Irish flute band when they travel to Ayshire, Scotland to participate in an annual commemoration of the Battle of the Boyne (Ramsey 2013, 184–5 and 188–9). Banding together in amateur groups creates a sense of common purpose that stems not only from performing together but also eating, drinking, socializing and doing all the behind-the-scenes work it takes to support a musical ensemble.

Concerto-em-Pé and Lanche/Standing Concert and Refreshments

As lunch wrapped up, the musicians once again picked up their instruments and returned to the plaza to perform a concert at 15h00. A *conjunto* [pop group] was already setting up on the stage, so the band gathered to play standing in formation in what they call a *concerto em pé*. The musicians preferred to perform sitting on stage, but standing concerts are a regular part of their performances for *festas*. These brief concerts provide entertainment that mark the transition from the religious rituals of the feast – Mass, the procession – to the more secular celebration in the *arraial*. The band performs *música ligeira* [light music] for these short programs. On this occasion, Fausto alternated between calling street marches, pop arrangements, and original works for wind band written in a pop idiom. When the band played, the audience stood close and listened intently. I recognized many of the people in the audience as friends and family of musicians or former musicians themselves. The audience applauded enthusiastically and the band closed their service by singing their *despedida* [farewell song] to thank the audience for their support.

Following the concert, the musicians put away their instruments and went over to Jesus's house. Jesus was a university student at this time, but both he and his sister had played with the band. Their parents signed them up for music lessons at the band's music school after the family moved to Picoto from Venezuela, and they both joined the ensemble as full members when they were teenagers. The family had set out a variety snacks, beer, and soft drinks and welcomed everyone warmly. The family's involvement in local organizations such as the band affirmed their place in the community. As returning migrants, they were one family, among many, whose pathways revealed connections to Portuguese communities elsewhere around the world. These networks linking Picoto to Venezuela echo Massey's description of

Kilburn High Road, where she argues that its uniqueness is not because of any kind of bounded feature, but rather because it exemplifies connections to other places around the world. At Jesus's house, the musicians were visibly tired, but in the way that the standing concert offered a transition from the sacred realm to the secular within the public performances of the feast, the *lanche* offered a parallel transition for the musicians from the service back to everyday life. People discussed the day's activities as well as their plans for the week ahead. The following day, the band was scheduled to play a different feast, Santos Mártires de Maroccos in Travassô, a town not far away. Compared to Picoto, Travassô was much larger, with fewer direct connections to musicians in the band, and the Covões band would be one of two wind bands in the processional. Although the rituals of the service were very similar to the ones the band performed in Picoto, varied circumstances – the route, a second band, the audience's relationship to the band, the band's relationship to the parish of Travassô – helped contribute to the sense that Picoto and Travassô are entirely different localities.

Conclusion

In conclusion, a *banda filarmónica* serves as an important conduit for creating a sense of locality for both its musicians and for the communities where it performs. The Sociedade Filarmónica de Covões's activities in Picoto provide a case study for exploring how both the band's social and musical activities further a feeling of connectedness that manifests itself in concepts of locality.

Through this essay, I have emphasized Small's concept of musicking to draw attention not only to the band's performances but also to position these performances in close proximity to the band's social activities. Moreover, much musicking for the band – cooking and preparing food, hosting the band, eating regional delicacies, storytelling – happens outside the band's public performances. This hidden musicking supports the band's more public music making. As Ruth Finnegan (2007) has noted, among amateur musicians much of their work in service to the local goes unnoticed by the broader community. Even within small communities, musicians' non-musical activities often go unremarked upon among participants although they are crucial to individuals' experiences within the band.

Hospitality is a crucial part of this process. Not only does it provide opportunities for the musicians to socialize, but when families in Picoto host the band during the feast, they draw attention to the unique connections between Picoto and Covões that have been built over decades of the band's performances at the Feast of Santo Amaro. These relationships also become part of the experience of the feast itself. Following the work of Roberto

DaMatta (1997), processions bring the domestic sphere out into the street, but in turn, the *feira* is also an occasion when the street, signified by the musicians, is invited into the domestic sphere. By inviting musicians into their houses, families encourage the musicians to cross the boundaries between the street and the domestic sphere, represented by the home. In momentary dissolve of everyday social order, bonds, or Massey's links, are reformed and reaffirmed.

If hospitality helps to build and reinforce the connections that are crucial to how we understand localities as unique, then the bands help to facilitate these connections and make them audible. The procession sacralizes the community when the statues are brought out of the church and into the street, and it also traces routes through the village in a way that defines its borders. The band's musical accompaniment to the *arruada* and the procession make these connections audible as musicians literally travel through the streets and from house to house sounding out locality. Performances such as the standing concert in the plaza help define the festive space of the *arraial*, but they also bring festival attendees in close proximity to the band and to each other.

Ethnographic fieldwork provides a method for studying how bands bring social and musical domains together in the way they sound out locality. Through the process of repeated participant-observation over long periods of time, I witnessed and experienced how SFC traverses procession routes, accompanies the rituals of a *feira*, and socializes in ways that reinforce the musicians' bonds between each other and to the communities in which they operate. As I conducted fieldwork, I became very conscious of the ways in which I, too, represented links between SFC and the places it performs to academic institutions in Portugal and abroad, US communities, and band traditions elsewhere in the world. Musicking the local takes on many forms within the domain of *bandas filarmônicas*, but it remains a key feature of this wind band tradition.

References

- Brucher, Katherine. 2016. "Transforming the Everyday into the Extraordinary: Religious Processions in Portugal." *Yale Journal of Music & Religion* (2), 2:95-114.
- . 2013. "Composing Identity and Transposing Values in Portuguese Amateur Wind Bands". In eds S. Reily and K. Brucher, *Brass Bands of the World*, 155-75. Aldershot: Ashgate.
- . 2005. "A Banda da Terra: Bandas Filarmônicas and the Performance of Place in Portugal." PhD dissertation, University of Michigan, Ann Arbor.
- Brucher, Katherine and Suzel Reily. 2013. "The World of Brass Bands." In eds S. Reily and K. Brucher, *Brass Bands of the World*, 1-31. Aldershot: Ashgate.

- Bruinders, Sylvia. 2013. "Soldiers of God: The Spectacular Musical Ministry of the Christmas Bands in the Western Cape, South Africa". In eds S. Reily and K. Brucher, *Brass Bands of the World*, 139-154. Aldershot: Ashgate.
- Camus, Raoul F. 1976. *Military Music of the American Revolution*. Chapel Hill: The University of North Carolina Press.
- DaMatta, Roberto. 1997. *Carnivals, Rogues, and Heroes*. Trans. John Drury. Notre Dame, Indiana: Notre Dame Press.
- Dubois, Vincent, Jean-Mattieu Méon, and Emmanuel Pierru. 2016. *The Sociology of Wind Bands: Between Cultural Domination and Autonomy*. Translated by Jean-Yves Bart. New York, Routledge.
- Farmer, Henry George. 1912. *The Rise and Development of Military Music*. London: W. M. Reeves.
- Farmer, Henry George. 1950. *Military Music*. London: Max Parrish and Co Limited.
- Finnegan, Ruth. 2007. *The Hidden Musicians: Music-making in an English town*. Middletown, CT: Wesleyan University Press. Reprint, Cambridge: Cambridge University Press, 1989.
- Hellyer, Roger. 1973. "Harmoniemusik: Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries". Ph.D. thesis, Oxford University.
- Herbert, Trevor. 2000. "Nineteenth-Century Bands: Making a Movement". In Trevor Herbert (ed), *The British Brass Band: A Musical and Social History*, 10-67. Oxford: Oxford University Press.
- Herbert, Trevor and Helen Barlow. 2013. *Music and the British Military in the Long Nineteenth Century*. Oxford: Oxford University Press.
- Holton, Kimberly DaCosta. 2005. *Performing Folklore: Ranchos Folclóricos from Lisbon to Newark*. Bloomington: Indiana University Press.
- Massey, Doreen. 1991. "A Global Sense of Place". *Marxism Today* (June): 24-9.
- Massey, Doreen. 1993. "Questions of Locality". *Geography* 78 (2):142-49.
- Orsi, Robert A. 2002. *The Madonna of 115th Street*. 2nd ed. New Haven: Yale University Press.
- Ramsey, Gordon. 2013. "Playing Away: Liminality, Flow and *Communitas* in an Ulster Flute Band's Visit to a Scottish Orange Parade.". In eds S. Reily and K. Brucher, *Brass Bands of the World*, 177-198. Aldershot: Ashgate.
- Small, Christopher. 1998. *Musicking*. Hanover and London: University Press of New England.
- Sweers, Britta. "Protestant-Lutheran Choir Singing in Northern Germany: Dimensions of Presentational Musicking in the Local Community." In eds S. Reily and K. Brucher, *The Routledge Companion to the Study of Local Musicking*, 29-42. New York: Routledge.
- Titon, Jeff Todd. 2004. "Fieldwork as Visiting at Home: Distance and Nostalgia." Keynote Address. British Forum for Ethnomusicology Meeting, Aberdeen, Scotland.
- Turner, Victor and Edith A. 1978. *Image and Pilgrimage in Christian Culture*. New York: Columbia University Press.

A ‘Bridge Over Troubled Waters’: the relational space of wind bands. The case of São Jorge Azores island

Maria do Rosário Pestana

The study I am developing is centred on the island of S. Jorge, in Azores archipelago, where the wind bands have a history of more than 150 years, and where we observed an expressive number of bands relative to the number of inhabitants (approximately one band per 600 inhabitants). I argue that the counterpoint of the “invariant” transnational world of the wind bands, with the specific meaning these acquired locally in public life, leverage the musician’s paths and enabled them to confront the migratory exodus, mobility and their insular condition itself.

The research reveals that since the last decades of the 20th century the wind band *repertoire* (be it the musical pieces, instruments practice or the performance knowledge and values) functioned as bridges which enabled *tocadores* to go ahead (despite their social condition or geography), namely undertaking successful journeys to the heart of diverse territories.

Within the framework of continental geopolitics¹ (Portugal and the European Commission) S. Jorge island is considered a peripheral space. Nevertheless, if we think of S. Jorge from the point of view of the wind band cartography on the Atlantic Ocean, what stands out is a central space of crossing routes, namely, between the two continents (America and Europe). As Katherine Brucher has shown in previous studies, by reference to Portuguese bands in the US, these bands have created “bridges” between the migrant community in the US and the Portuguese resident community (Brucher 2013). I enlarge this subject from the study carried out on the island

¹ Este trabalho insere-se no projeto “A nossa música, o nosso mundo: Associações musicais, bandas filarmónicas e comunidades locais (1880-2018)” financiado por Fundos FEDER através do Programa Operacional Competitividade e Internacionalização – COMPETE 2020 e por Fundos Nacionais através da FCT – Fundação para a Ciência e a Tecnologia no âmbito do projeto POCI-01-0145-FEDER-016857 (Ref.^a FCT: PTDC/CPC-MMU/5720/2014).

of S. Jorge, analysing the relational space created by wind band musicians between the different islands of the Azores archipelago, between Azores and the mainland, and Azores and the US and Canada, in relation with the compulsory migration across different types of borders. In what extent the tensions of those borders are softened inside the geography of the world of wind bands? This is the main issue that I approach with this research.

Departing from the case of São Jorge island, I aim to discuss the world of wind bands at the crossroads of transnational invariants, local dynamics, and the individual paths of the musicians.

I work with two main concepts: “wind bands worlds”, and “repertoire”. “Brass bands world” and “**wind bands world**” are cognitive notions respectively developed by Ruth Finnegan (1989) and Dubois, Méon and Pierru. Both of them depart from the previous *Art Worlds* book, where Howard Becker reveals that the arts are cooperative “worlds”, made by the interactions among different actors (Becker [1982] 2008). “Wind band worlds” refers to “the specific cultural universe that these bands make up” (Dubois, Méon and Pierru 2009, 4). I will use the term “Wind band worlds” as a relational space, an “in-between-language”, that open gaps inside the established coordinates of political and economic territories. What are the challenges of thinking wind band and migration as a space of proximity, reciprocity and relationality? Criticism of thinking which is bound to the territorialities of nation states or the capitalist exchanges of the global circulation (Spivak 2003) opens doors to new areas of study, and a re-telling of the history of “the world” from the perspective of the sea, perceiving continents as islands within a mobile space (Blum 2015, 25). This view is directed towards thinking of the dislocation of people and cultures, to their reallocation or new groupings, from a trans-territorial perspective, and “seeks to reorient our critical perspective, finding capacious possibilities for new relational forms – dispersion, erosion, flotation, confluence, solvency” (Blum 2015, 25). This approach passes for a critical positioning relative to the notions of (1) relational space from the point of view of the binary centre/periphery pairing and (2) culture rooted in the polarization between origin or source vs. imitation or replica (Blum 2015). Westphal expands this discussion questioning the notion of the West, contrasting it with the fluidity and indetermination not only of decentralising spaces, but also of border dislocation discourses (Westphal 2016). He deconstructs the standardising and flattening action that underlies globalisation: views the planet as an archipelago, made up of multicentric, interstitial, mixed and mutable cultural spaces, and explores such notions as ‘proximity’, ‘relationship’ and ‘between-languages’. In opposition to the ‘worlds of being’ made of crystallised identities, he proposes ‘worlds of becoming’, worlds in permanent transformation, redirectionable according to what he considers a “multifocusing”, recognising

the role of art as a “vector of transgression par excellence” (*Ibid.*, 259). Elias & Moraru also speak about the challenges of relationality (of worldly reciprocity, coming together, relatedness, dialogue and interactivity) that break with the established coordinates of political and economic territories (Elias & Moraru 2015).

Inspired by the book of Diana Taylor entitled *The Archive and the Repertoire: Performing Cultural Memory in the Americas* (Taylor 2003), I use the term repertoire in a broader sense than the strict sense of “musical pieces”. I include the musical instruments practice, or better saying, the specific knowledge and experience of playing wind band instruments; the creativity to adapt or compose music; the ability to perform and “speak” be it on stage or marching in the streets; or the values lived inside the wind band institution. I will operate with this term in order to understand the role of wind band repertoire in the construction of bridges² (a metaphor for in-between relationships, in-between language) inside the world of wind bands: bridges between musical roles (player, conductor, arranger, composer), different hierarchies (military/philharmonic; employee/employer), between different mother languages, and the disparate territories of migration.

I argue that the counterpoint of the “invariant” transnational world of the wind bands, with the transformative local wind band practices (the “variant”), leverage the musician’s paths and enabled them to confront the migratory exodus between the islands of the Archipelago and between continents.

This case study is centred on the island of S. Jorge, in Azores, where the wind bands have a history of more than 150 years, and where there are an expressive number of wind bands relative to the number of inhabitants (in 2018, approximately one band per 600 inhabitants). The study I carried out is based on archival research (São Jorge wind bands archives), bibliographical research (local newspapers and monographs) and in fieldwork carried out in 2018 and 2019, during which I interviewed players, conductors and directors³.

A contextual note: The “trouble waters” of migration

In Azores islands, since the mid-18th century, successive migratory fluxes in a dominant direction have been documented: departure from the islands, be it to Brazil, United States, Canada, and the mainland (Avellar 1902; Santos e Matos 2013). In the 18th and 19th centuries, migration to Brazil was stimulated and authorized by the local administration and even by the Portuguese Crown.

² The title of this paper was borrowed from the song of Simon and Garfunkel.

³ The sound and image of the interviews were recorded, and all the research participants authorized me to use images on the project website and in documentaries, as well as the identification of their personal names.

In 1902, José Cândido Avellar described some of those initiatives and highlighted the impact they had on the island of São Jorge: “It further appears in the municipal registry of Velas that, in 1754, the local administrative and judicial official Joaquim Alves Moniz ordered the orphan’s judge, Jorge da Cunha e Silveira, to prepare 150 people destined for Brazil, and that, for that purpose, of the couples listed, he should send some *vagrants detrimental to the public peace*” (Avellar 1902, 93). According to the author, in 1846 alone, 155 families from São Jorge accepted the offer of transport to Brazil offered by the King, D. João V.

Emigrated and resident Azoreans created and consolidated communication networks. In turn, the money earned in exile was largely invested on Azorean territory. The impact on the economy and on São Jorge society was also described by Avellar in 1902:

The important parish of Rosaes which, in that year, [1860] besides the parochial had only two whitewashed houses, today has many newly-built buildings, white as snow, in which California gold is resplendent. This fact is repeated, more or less, in all the parishes of the island [...] It [emigration] elevated the venal value of property; expurgated assets mortgaged to debts contracted during calamitous times with rampant usury; restored jurisdictions, freed up property from responsibilities; acquired grand properties from landlords from outside the island; remitted hundreds of recruits from obligatory military service; properly remunerated the worker [...] Gaspar Silva, from the parish of Ribeira Seca, returning from Hawaii where he acquired his fortune, spent his money largely on acts of noted philanthropy, charity and kindness (*Ibid.*, 96 and 97)⁴.

In S. Jorge, the impact of emigration can be felt above all, in the rural parishes and in the young population. As an example, we can see that, throughout the 1960s, on S. Jorge island, Fajã dos Vimes saw its population reduced from 522 to 117, while Entre Ribeiras went from 120 to 3 inhabitants (*Ibid.*, 247).

With the official recognition of the Autonomous Region of the Azores islands in 1976, new policies for the fixation of the Azorean population began to be designed, becoming more effective after 1986, with Portugal joining the European Community. However, these measures did not put a stop to the migratory routes traced in the Atlantic throughout the previous centuries. Portuguese migrants organized themselves in the host countries, around autonomous institutions – like the so called “Portuguese wind bands” (see Seixas de Oliveira 2019)–, but also created exclusive communication

⁴ All citations originally not in English were translated by the author.

networks with the Azoreans residing in the archipelago, like the wind band societies. These networks have facilitated the exodus of family members and neighbours bound for the “Americas” and the social and cultural development social of the territory of origin.

Part I –The process of institutionalization a new social reality in São Jorge

We will recall the philharmonic wind bands. Each party had its own. They were made up of artists, enthusiasts and intransigents; but their dedication to the party – at times heroic, it’s true – did not obey any principles, nor ideas, nor personal loyalties; the simple fact that they played in this or that philharmonic band almost made them drunk with zeal or intransigence. They switched from philharmonic to philharmonic with incredible ease; and the affection they had for the music from party A quickly changed in favour of party B’s music.

They would move with their suitcases and baggage. With them went the *musical rivalry* and the rancour of antagonism: on moving day itself, the *virado* (lit. turned) musician was the most dangerous and terrible at the philharmonic meetups, attempting to punch the other party’s musicians in the face with his respective instrument

On the day that some musician *virasse* (turned), both philharmonics would go out: one to annoy the other about the conquest of another figure from their ranks, the other to show their enemies that the defector was simply a *verbo de encher* (filler) and that you *can* make an omelette without breaking eggs.

Here and there, in the dead of night, one philharmonic or another would roam the town streets, playing the Hymn of the Charter or the respective party’s anthem. Everyone knew the anthem of the party they belonged to, and *their band’s* music: the party members would leave home, follow the philharmonic until the finished, and then returned home, satisfied and victorious...

Long live our party! From the other party, not even the sound of a mouse. They would get a *bacalhau*...as consolation (*dar um bacalhau* – to give a codfish – is an expression meaning to get a handshake or an acknowledgement).

Never did the passion for a party, in this country of devilish politics, take on, anywhere, such marked proportions! Not that the people came to blows over the elections: everything was resolved verbally, with only light bruises to everyone’s dignity...And that was it. [...] The elections here were disputed between regenerators and progressives (Sousa 1897, 76-7).

Duarte Sousa's report reveals the role of the cosmopolitan elites in the institutionalization of the *philharmonics* (local designation of wind bands) and their emerging social and political space on the island of S. Jorge, in the 19th century. Musical instruments, scores and even street performance were imported from the mainland by the elites, in order to involving "the popular" – the "crowd" as referred by Trevor Herbert in this book –, in their political and individual affirmation projects.

Duarte Sousa accentuates the "musical rivalry", a structuring trait of the philharmonics in the following decades. During those years, rivalry was prompted by the division between the two political parties which most disputed the governing of Portugal until the implementation of the Republic. As it was already happening on the mainland, in São Jorge the philharmonic bands gave life to the national party division, dragging crowds after the sound of the hymns and marches of the parties with which they were associated, a rivalry that will persist as a defining feature of civilian band experience for decades to come.⁵ In the same monograph, the author informs us of the social profile of the musicians. Duarte Sousa refers to the existence, in the county of Velas, of two philharmonics: Liberdade (Liberty) (whose musicians were "artists" [craftsmen] and whose instrumental was the property of the Teixeira Soares family heirs) and União (Union), with musicians from different professional classes, with an instrumental belonging to the "ancient philharmonic created in 1869", and which the author claims used to be the property of José Pereira da Cunha da Silveira e Sousa.⁶ According to him, the repertoires of both reverberated within the public street space was constituted of patriotic (national anthem), party and sacred anthems, its activity being concentrated to party events and religious processions. (Sousa 1897, 133). Crowds were attracted by the sound of the bands, as stated by Duarte Sousa.

Intersecting the political, religious and artistic fields, and at the hand of the cosmopolitan elites, these institutions turned the philharmonic performance into a laboratory of social transformation, effectively contributing to "changing the world", in the sense of Berger e Luckmann (1999). The great

⁵ For rivalry between bands in other countries, see Suzel Reily (2013).

⁶ Bachelor of Philosophy from the University of Coimbra, José Pereira da Cunha da Silveira e Sousa (1823-1912) was council president of the Calheta and Velas municipalities, and founder and proprietor of the Velense club and the Velense Theatre. According to Manuel Cunha, he was the "richest proprietor of S. Jorge", and the "generous patron of several philharmonics" to which he would offer the instrumental (Avellar 1902, 394-5). The instruments and the repertoire were acquired on the continent by the elites and brought to the bands of São Jorge. In the following decades, both the repertoire and even the instruments began to circulate in other local bands, thus facilitating its foundation.

patron of the philharmonics on S. Jorge, José Pereira da Cunha da Silveira e Sousa, possessed a broad knowledge of other cultures. It was this knowledge that allowed him to introduce to S. Jorge modern social habits, which defined the “western” culture of the 1800s. The institutionalization of wind bands associations was one of them.

The wind band performance contributed to the institutionalization of new habits on S. Jorge society, such as the cooperation among different people (the hidden women who sewed the uniforms, the anonymous arrangers who adapted the scores to the instrumental constitution of the bands, the skilled craftsmen who ensured the maintenance of the instruments, etc.), or the private collective preparation during rehearsals which result in a sonorous presentation in the public space. During those years, the philharmonic bands were primarily masculine and young, and their artistic directors did not need to have music as their main professional activity. In fact, as father Manuel de Azevedo da Cunha reveals, regarding the philharmonics founded on S. Jorge in the 19th century⁷, the conductors had different professional activities: military (Joaquim Alberto Lança), priest (Manuel Álvaro de Bettencourt), a bureau chief (Jácome de Sousa Ribeiro), a clerk who had also been a primary school teacher (Manuel Maria da Silveira Bettencourt), a postal employee (João Forjaz Pacheco) and Adolfo dos Reis Portugal, whose profession I couldn't confirm. Together, these conductors circulated throughout the different islands of the Azores. This mobility widened their frame of reference and would have been crucial for the local perception of a transnational, wind band world.

Wind band associations instituted a new reality in the public sphere of S. Jorge, around musical performance: a collective of wind instrumentalists synchronized by the conductor's baton, can be heard in the public space (and temporarily appropriates it). They play a functional repertoire, constituted predominantly by hymns and marches, to which they added, over time, other musical compositions, constantly updating.

In the following century, bands will multiply, extending the opportunity to play a wind instrument to an increasing number of men.

From the statutes such of the Nova Aliança Association, founded on the 3rd of April, 1900, we learn the manner in which these new collectives objectified themselves: internal organs and agents with specific management and member

⁷ Azevedo da Cunha maintains that on the island of S. Jorge the first philharmonic was founded in 1855, at S. Tiago da Ribeira Seca (municipality of Calheta), by José Pereira da Cunha da Silveira e Sousa, and having as its maestro Joaquim Alberto Lança, military musician. José Pereira da Cunha da Silveira e Sousa's brother was a musician in this band.

activity controlling functions, a differentiated and hierarchical typology of members (contributing or auxiliary and honorary philharmonics), common resources (headquarters, musical scores, instruments and others), “universal” laws/rules for all the members, from coercive measures and sanctions for punishing behaviours deviating from that collective objectification, namely absences from rehearsals or public performances, to measures of protection (mutualism) and recognition, such as, for example, receiving donations for taking care of personal difficulties, or dividends from the “toccatas” receipts. The members also had the right to use the installations and take advantage of the “recreations provided by the Association”, among which were legal games and the right to “an annual toccata, for a private celebration” (Statutes of the *Nova Aliança* Association, Art. 6). The conductor and sub-conductor were elected from among the members, with the sub-conductor being responsible for teaching the music to the apprentices. Twelve years later, the association’s resources consisted of a house (the headquarters), musical instruments, a music repertoire and furniture. As happened on the mainland, the Saint Jorge bands were gradually appropriated by other sectors of society besides the cosmopolitan elites, from owners of fishing companies, to traders and parish priests. Rui Vieira Nery points out this fact

During the first two decades of the 20th century, there was a clear acceleration of the process of ‘appropriation’ of civilian wind bands within the localities in which they are rooted, by lower socio-economic classes, and a consequent transformation of their patterns of musical taste in a ‘lighter’ sense, with two considerations. First, the tendency of the local elite to lose interest and gradually drift away from this type of association, hence eroding their original status as symbols of social distinction. Second, the emergence of a growing prejudice in taste toward the new and dominant wind band repertoire, which is further from the erudite patterns and cosmopolitan models that was paramount to the bands from the Regeneration Era (Nery s.d., 10).

For musical performances, these wind bands associations such *Nova Aliança* used their know-how and the collective with its own identity, gradually instituting a new social reality into the public space. Wind band performance promoted a morality of collective duty, the “national” or “local” good or interest, though governed by universal laws supposedly common to all humans⁸ (in a clear rupture with the social order of the Monarchic world made up of divisions and hierarchies assumed as natural).

The social consensus of those new institutions was made possible through

⁸ Although this universalism includes mainly, or only, men.

the alliance with local established or emerging powers: firstly, with the cosmopolitan elites, the political parties and with the catholic church, and secondly, the municipalities and the printed press.⁹ It was also possible because the codes encapsulated in the wind band performance converged in with the values of modernity: universalism and timelessness, which was thought to be expressed in the musical pieces they performed; the nationalism which was supposedly inscribed in the idiosyncrasies “of the people”; the progress associated with literacy and the new social habits of the citizens. The plausibility of that transformation was objectified in the multiple performance texts, at the same time that it was experienced, and inter-subjectively lived, by the different participants (philharmonics and audiences), and consequently reverberated in the individual memory, weaving the social memory.

Part II – In-between islands and continents: proximity, mobility, reciprocity, and relationality

In statutes, such as those analysed previously, it was established that the conductor was selected from within the body of musicians of the wind band, however, when financial means permitted¹⁰, broader selection procedures were followed in São Jorge wind bands, at least from the middle of the last century. The wind band world leverages the musician’s paths, opened and consolidated bridges, and builds “sound ontologies” (Ochoa Gautier 2014) through the relation between the musicians, the repertoire, the wind band “instrument”, and the listeners/or ritual practitioners, namely during the religious feasts.

Individual paths

It is through the memories of wind band musicians that I was able to understand the transformation which occurred during the last 50 years. Interviews with the musicians have revealed that the high points of their wind bands were related to the hiring of an external conductor and (or) with tours off the archipelago and outside the world of wind bands. From these memories we can see that in the second half of the last century, conductors

⁹ The role of the local press in the institutionalization of musical associations in Portugal was analyzed in another study (Pestana 2015).

¹⁰ In times of reduced human and financial resources, the selection was made within the band itself, as was the case with the young clarinetist José Amorim Faria de Carvalho, who at the age of 18 was invited to direct his philharmonic society. When musicians and the conductor of the Sociedade Filarmónica Euterpe de Castelo Branco migrated to the USA, following the eruption of the Capelinhos volcano in Faial in 1957, the young musician assumed the position of conductor and thus ensured the continuity of the band (interview with José Amorim Faria de Carvalho, 2018).

were (i) accomplished multi-instrumentalists¹¹, (ii) achieved mobility through experience with military bands or through performance spaces unrelated to the activity of their own bands where they acquired knowledge of new musical pieces, and (iii) have a network of contacts with other conductors, publishers and their respective outlets and composers who connected the islands, the archipelago and the continents of Europe and America. Linking these factors is in-betweenness and mobility, be that in terms of the ability to play several musical instruments, be part of a different ‘worlds of music’ (military, civil, etc.), different musical repertoires or geographic locations.

Let see an example. It was with the Filarmónica Recreio Topense of São Jorge that Eduardo Borba,¹² a “conductor” in S. Jorge (Azores) and San Jose (California, US, where he lived between 1972 and 1981), first played in public. At nineteen he was admitted at the Military Band of the Azores where he developed his knowledge of the specific *repertoire* of wind bands¹³ and a network of professional musicians which enabled him to lead wind bands.

¹¹ In this context, it is often doubled-twice musicians who are the most respected among their peers. The practice of playing two or more instruments was a recurrent characteristic of maestros until the end of century, see Charles Keil (2013).

¹² Eduardo Reis de Borba (b. Topo, S. Jorge, 1948) began learning music with his older brother, a musician with the Filarmónica Recreio Topense, the band Borba also joined at the age of 12, first as a horn player (saxhorn, or *trompinha de Nossa Senhora*) and later as a trumpeter. During those years, he also worked as a fisherman and whaler, including fishing shrimp in Mozambique. At the age of 19, after an audition, he joined the Banda Militar dos Açores in the rank of Band Corporal. Although he wished to pursue a career as a military musician, at his mother’s request he emigrated with her and a brother to California, USA, where he lived between 1972 and 1981. This multi-instrumentalist played the saxhorn trumpet and piston valve trombone. In the USA, he played in the Portuguese Band and was one of the founding musicians of the Filarmónica Nova Aliança (1972) and founding “mestre” [conductor] of the Banda Juvenil da Nova Aliança, a youth ensemble, and the Sociedade Filarmónica União Popular, also known as the Portuguese Philharmonic of San Jose. On his return to the Azores, he rejoined the Filarmónica Recreio Topense and subsequently became the “mestre” of several bands on the island of S. Jorge: Sociedade Nova Aliança de Santo Antão, Sociedade Club União, Sociedade Recreio dos Lavradores de Santo Antão, among others. Since 2015 he has been an organist at the Topo church and composed music and lyrics for the *marchas* (people’s parades) of São João.

¹³ A large part of the interviewees mentioned the importance that military conductors had in their wind bands, be it in the musical repertoire, in the collective discipline and even in uniforms. But the influence of military institutions on wind bands did not end there. From the totalitarian military institutions, the wind bands reproduced the way of structuring their individuals, enabling self-effacing experiences for the individuality of each of their musicians, welcoming them all under the protective roof of the “Association house”, and providing common social experiences which reverberate in everyone memory.

Through the Military Band of the Azores, Eduardo Borba established contacts with military musicians who facilitated the acquisition of a new repertoire for the bands he directed:

One time when there was a competition in Ribeira Seca, I called Captain Amílcar Moraes and told him about my band, its strength, the musicians that I had and so on. So I needed a semi-classical piece in order for the band to compete. And he sent me a very beautiful piece, an excerpt from an operetta, and really beautiful. We played it and it was a success (Borba interview, 2019).

When he emigrated to the US in 1972, he was contacted by Portuguese businessmen who offered him a job if he agreed to play in the wind band Nova Aliança. He sustains that playing the trumpet has allowed him to have better jobs in the US. On his return from the US, where he had played and led bands, Eduardo Borba was invited to conduct several bands:

They offered me 4,000 *escudos* [Portuguese currency] a month to rehearse. I earned 8,000 at the Grémio Agrícola, an agricultural guild, (at that time, the money was very valuable). Club União also came to offer me 4,000 *escudos*. Four and four is eight... and so I went. Between 1983 and '84, I was in both. There was a festival in Galheta on a Sunday night, and I went with the Sociedade Filarmónica (Philharmonic Society) Nova Aliança band, with 17 musicians on stage. The musicians played very well, very in tune, and smooth. I told them 'When I conduct in a lower register, you accompany me, do not be afraid, I will not let you fall. When I raise the register, you come after me; I don't want to hear one instrument over another, I want it all in unison, okay?' ...and people loved it! The next day, directors of the Sociedade Filarmónica Recreio dos Lavradores de Santo Antão came to my house and said: 'Eduardo, we want to play under your direction' and offered 10,000 a month for me to go to Recreio dos Lavradores... and I was there 12 consecutive years (interview Borba, 2019).

During the last 50th years Azorean wind bands players used their archipelagic situation, lying between islands and continents, to capitalize upon the opportunities for exchanges and mobility. Eduardo Borba is one among many players that due to the wind band world became conductor and/or arranger or composer. The enlargement of his musical abilities contributes to a better economic situation and social prestige, not only in São Jorge island but also on the distant places where he migrated to: belonging to the world of wind bands made it easier to face his migrant condition.

Opening and consolidating bridges

The research reveals that for nearly five decades, the wind bands have been organizing regular exchanges with bands from mainland Portugal, the US and Canada, creating a bridge between the archipelago's residents and Azorean emigrants; between island Portugal and continental Portugal:

Here in the Azores there is a strong relationship with the diaspora and therefore, almost every year, at the time of the Espírito Santo [Pentecost], there are wind bands that come from abroad with their emigrants, and children of emigrants who would never come here if it weren't for the wind band. And not so long ago, wind bands from here, on the island, went on a tour of the US, playing in the various places where almost all the members of the wind band had family, residing, working, living, studying. So, we can see that philharmonics create bonds beyond blood and that's so beautiful to see (interview Coquet 2019).

For example, in two of the three exchanges with Portuguese bands from the US, the Sociedade Filarmónica União Popular da Ribeira Seca received large sums of money which were put towards the headquarter, and the purchase of instruments, uniforms or catering equipment (Interview with Luís Nemésio 2019).¹⁴ These exchanges reaffirm the ties between family members and former neighbours, ties that have been broken by waves of emigration. Castelo Branco, a *tocador* (lit. a player), musician from the Sociedade Filarmónica União Popular da Ribeira Seca, describes how "It is a unique experience. That is to say, I think it is very important for us to have the possibility of making such trips to the émigré community, to the diaspora as it's now called" (interview Castelo Branco 2019). The impact of this coming and going can be seen, in the creation in São Jorge island of youth bands, like those youth bands created alongside US-based Portuguese bands.

The mobility of musicians contributes to sustainability these bands:¹⁵ when

¹⁴ One of the important roles of these bands is the catering services they provide, especially during the festas do Espírito Santo (Pentecost's festivals of the Holy Spirit).

¹⁵ The maintenance costs of the philharmonic band were borne by the associations until the late 1970s. In those years, the main expenses were with the conductor, the purchase and maintenance of musical instruments, the uniforms, the displacement of musicians and instruments for the presentations and sometimes the rehearsal room rental itself. The funds came from participating in religious festivals, donating goods (such as musical instruments) or money by emigrants and (or) other local benefactors. It was from the end of the 1970s, after democracy was reinstated in Portugal, that the State expanded the allocation to municipalities, allowing them to develop their own cultural programs. From this date, the municipalities and the Government of the Autonomous Region of the Azores invested regularly in the renewal of instruments and uniforms and

a band does not have enough musicians to perform a “service” for which it is booked, it will call on musicians from other bands (starting with those who have played for them in the past). Let us consider some examples: multi-instrumentalist Manuel Garcia began learning music on Pico Island at the Sociedade Filarmónica União e Progresso where he played for 40 years. In 2017 he became president of the Sociedade Nova Aliança on S. Jorge Island, to where he had moved for employment. He continued to play with the band in Pico when they lacked a percussionist, and brought musicians of that band to S. Jorge when the Nova Aliança needed reinforcements:

Recently we had the Cultural Week here with the *marchas* (people’s parades) of São João and as one of the funds of our society comes from the restaurant that was opened during that week, we have many musicians working there. We needed musicians for the parade, and I called upon six players from my old band to play at the parade. So, we just pay the ticket and they come with goodwill. That’s easy. In amateur music, it’s easy (interview Manuel Garcia, 2019).

The reciprocity between musicians and bands extends from the archipelago to the routes of emigration. Let’s look at an example. In 2019, young immigrants from the USA were mobilized so that the wind band Sociedade Filarmónica União Rosalense could participate in the festival of Our Lady of the Rosary in Rosais, São Jorge. João Cunha¹⁶ and Milton Reis¹⁷ came from te

in the training of musicians and conductors of the wind bands. In addition to these supports, the Regional Government invested in the representation of the Azorean identity from the local wind bands. I give two examples: Lira Açoriana (lit. Azorean Lira), a symphonic band made up of musicians from different wind bands in the archipelago; and the project to archive and document the Azorean band activity in course at the Francisco Lacerda Museum, on the island of São Jorge. Virgínia Neto, director of the Francisco Lacerda museum describes the main financial sources of wind bands in the 21st century: “In fact, the great support comes from the Regional Government. The City Councils also generally support by inviting wind bands to their county’s parties. Each year they choose a Philharmonic to perform a concert and that concert is paid for. But we must not forget the work of the philharmonic directors. Philharmonic bands have dinners at parties, hold ball dances and all that money goes to later to pay for an exchange with another band from another island or continent” (interview Neto 2019).

¹⁶ João Cunha started to play the tuba aged 10 at the Sociedade Filarmónica União Rosalense. When, in 1976, João Cunha emigrated with his parents to California (US), he joined the Nova Aliança band, founded by his brother Jorge Sequeira. Since he was retired, each year, he spends some months in S. Jorge joining the Sociedade Filarmónica União Rosalense (interview Cunha, 2019).

¹⁷ Milton Reis emigrated in 1969 to the east coast of the US, where he played in the Filarmónica de Nossa Senhora do Rosário of Providence (interview Reis, 2019).

USA to reinforce the band and mobilized the local musicians for the band's reactivation and participation in the festival. The band's reactivation for the performance during the festival of Our Lady of the Rosary in Rosais also includes those who live on other Azorean islands, like Leonel Santos.¹⁸

The Rosais band reborn for the feats of Our Lady of the Rosary thanks to the collaboration of musicians who despite inhabiting other geographies, physically moved themselves to Rosais. The band has to stay active because, as Milton Reis said, "is a pillar of our community, is a big family, you see, my father and grandfather were already part of this band. We live this intensely, it's our band, it's us" (interview Reis, 2019). During 2019 Our Lady of the Rosary Feast, João Cunha hoisted the flags of the USA, California, and the Azores on the front of his house, side by side.

Building "sound ontologies"

During the 20th century wind bands solidified a tie with the local public religious rituals and feasts. With few exceptions, the wind band calendar coincides with the catholic church and brotherhoods calendars. For example, the Sociedade Filarmónica Rosalense, a wind band with about 19 elements in 2019, begins the year, in January, with the feast of Santo Antão, participate in the Lenten rituals in the processions of the *Senhor dos Passos* [Lord of the Steps] and the *Senhor Morto* [Dead Lord], in May participates in the celebrations to Our Lady of Fatima, at Pentecost intensifies the activity with the Festa do Espírito Santo [Holy Ghost Fest], in June, participates in the popular festivals of the Velas municipality, in August in the festivals of Our Lady of the Rosary. Despite this functional relationship with the Catholic church, the Philharmonic does not enter the church (the exceptions that the interviewed musicians keep in their memory are a musician's funeral and a day of heavy rain). The analysis of the repertoire of different bands throughout religious festivals reveals that it maintains the same topics (marches, hymns, concert pieces) at the same time that it is constantly renewed with new arrangements and compositions.

I will give as an example the participation of the wind band of the Sociedade Filarmónica União Popular da Ribeira Seca during the Coroação [coronation] of Maria Gonçalves in Ribeira Seca, a ritual that expresses the recognition of brother by the Brotherhood of the Holy Spirit.

¹⁸ Leonel Santos is son of one of the founding musicians of the Sociedade Filarmónica União Rosalense (1936). Since the end of the 20th century he lives on the island of Terceira, where he plays in the Sociedade Filarmónica de Instrução e Recreio dos Artistas de Angra. Every year, he returns to Rosais, São Jorge, for the festivities of Our Lady of the Rosary and participates in the local band.

The Sociedade Filarmónica União Popular da Ribeira Seca¹⁹ open the ritual playing “Casa da Música d’Antas” by the Portuguese mainland composer Valdemar Sequeira. The band also plays its anthem, the “Hino da Sociedade União Popular da Ribeira Seca” by Leandro Silva, while the procession assembles. When the procession continues to the church, the wind band play “Homenagem a Gonzaga” composed by Sérgio Cabral, a musician in the band. They also play the march “Vila da Serra d’El Rei”, a composition by Januário Ventura, before leaving their instruments in the sacristy when the procession enters the church. Before the communitarian lunch, the band plays “Aeternum”, a march by Vítor Resende and then the “Hino do Espírito Santo”, a hymn by Joaquim Lima that characterizes the soundscape of the of the Holy Spirit Feasts in all Azores islands. At the end of the meal the band returns to the marquee and closes the ritual with “Aprillis 1830” and “Marcha Mário João”, by the Portuguese composers José Maciel and Manuel Xavier Soares respectively.

Despite the different pieces played throughout this ritual, the sonority of the wind band that echoes on the streets is considered “natural” of the Holy Spirit Feasts by the local inhabitants and can be heard in the different geographies of Azorean emigration.

The relational space of wind band: concluding

In this study, I approach the apparent antagonism of a world of music to a global scale, though differentiated both in action and thought, within the heart of the local communities.

Historically, the wind band’s in São Jorge were a top-down laboratory of social transformation, affording the laws and the control of elites that literally need to change the local way of social life, according with their political interests and cosmopolitan values. But at least since the last 50th years (the period recalled by my interviewees) the wind bands were permeable enough

¹⁹ The wind band is proud to be the oldest of the 14 bands on the island of S. Jorge and benefits from the successive support from S. Jorge emigrants, which have funded the construction of the headquarter, purchase of instruments and uniforms, and the maintenance of instruments. One of the musicians, Sérgio Cabral, is also a composer writing regularly for the band but without payment. According to the musicians interviewed, the main problem facing the band in 2019 is the mass migration of young musicians who leave the island to continue their education or pursue a career. The band invests both in the early tuition of children (in 2019 alone, 10 new musicians left the music school to join the band) and in the organization of workshops to ensure its musicians receive regular training. The wind band da Sociedade Filarmónica União Popular da Ribeira Seca had offered its services free of charge to Maria do Rosário Gonçalves.

to accommodate, inside São Jorge society, new social roles (composers, conductors, *tocadores*) and identities (*Saint Georgian*, *Saint Georgian-american* or *Saint Georgian-Azorian*).

As in other places in 19th century Portugal, São Jorge wind bands were created by the local cosmopolitan elites or priests in order of their own interests. Although, the specific knowledge and experience of playing wind band instruments leveraged the individual paths of players.

The local appropriation of an ‘invariant’ world of wind bands and the collective experience of a moveable and in-between *repertoire* enabled the musicians and communities to confront the migratory exodus and their insular condition itself, functioning both as a conceptual map with stable coordinates and as a possible bridge that enabled them to cross borders and undertake successful journeys to the heart of several critical territories.

References

- Avellar, José Candido da Silveira. 1902. *Ilha de S. Jorge (Açores) Apontamentos para a sua história*. Horta: Typ. Minerva Insulana.
- Becker, Howard. 2008 [1982]. *Mundos da Arte*. Lisboa: Livros Horizonte.
- Berger, Peter e Thomas Luckmann. 2009. *A Construção Social da Realidade. Tratado de Sociologia do Conhecimento*. Petrópolis: Editora Vozes.
- Blum, Hester. 2015. “The Case for Oceanic Studies”. *The Planetary Turn. Relationality and Geoaesthetics in the Twenty-First Century*, edited by Amy Elias and Christian Moraru. Evanston and Illinois: Northwestern University Press.
- Brucher, Katherine. 2013. “Crossing the Longest Bridge: Portuguese Bands in the Diaspora”. *The World of Music* new series. 2/2:99-117.
- Dubois, Vincent, Jean-Matthieu and Emmanuel Pierru. 2009. *The sociology of Wind Bands Amateur Music between Cultural Domination and Autonomy*. Farnham: Ashgate.
- Elias, Amy J. and Christian Moraru 2015. *The Planetary Turn. Relationality and Geoaesthetics in the Twenty-First Century*. Evanston: Northwestern University Press.
- Finnegan, Ruth. 1989. *The Hidden Musicians: Music-Making in An English Town*. Cambridge: Cambridge University Press.
- Keil, Charles. 2013. “Foreword”, in *Brass Bands of theWorld: Militarism, Colonial Legacies, and Music Macking*, Suzel Reily and Katherine Brucher (ed.), xiii-xx. Farnham: Ashgate.
- Nery, Rui. s.d. Sociedade Filarmónica Reguenguense. Investário do Arquivo Histórico-Musical. Reguengos de Monsaraz: Município de Reguengos de Monsaraz.
- Ochoa Gautier. 2014. *Aurality. Listening & Knowledge in Nineteenth-Century Colombia*. Durham and London: Duke University Press.
- Reily, Suzel. 2013. “From processions to *Encontros*: The Performance Niches of the Community Bands of Minas Gerais, Brazil”, *Brass Bands of the World: Militarism, Colonial Legacies, and Music Macking*, edited by Suzel Reily and Katherine Brucher, 99-122. Farnham: Ashgate.

- Reily, Suzel and Katherine Brucher. 2013. *Brass Bands of the World: Militarism, Colonial Legacies, and Music Making*. Farnham: Ashgate.
- Santos, Carlota e Paulo Teodoro de Matos. 2013. *A demografia das sociedades insulares portuguesas. Séculos XV a XXI*. Porto: CITCEM – Centro de Investigação Transdisciplinar 'Cultura, Espaço e Memória'.
- Seixas de Oliveira, Antonio Henrique. 2019. "Da Procissão ao Carnaval. Memórias das Bandas Filarmônicas Portuguesas da Cidade do Rio de Janeiro." *Atas dos Colóquios do PPLB*. Rio de Janeiro: Real Gabinete Português de Leitura.
- Sousa, J. Duarte. 1992 [1897]. *Reminiscências Velenses (Na Vila das Velas do séc. XIX)*, pp. 76,77. Velas: Ed. Câmara Municipal das Velas.
- Spivac, Gayatri Chakravorty. 2003. "Planetarity". *Death of a Discipline*, 71-102. New York: Columbia University Press.
- Taylor, Diana. 2003. *The Archive and the Repertoire: Performing Cultural Memory in the Americas*. Durham: Duke University Press.
- Westphal, Bertrand. 2016. *La Cage des Méridiens: Lieu, espace, carte*. Paris: les Éditions de Minuit.

Interviews

- Eduardo Borba, 2019.
- Eduardo Coquet, 2019.
- Castelo Branco, 2019.
- João Cunha, 2019.
- José Amorim Faria de Carvalho, 2018.
- Luís Nemésio, 2019.
- Manuel Garcia, 2019.
- Milton Reis, 2019.
- Virgínia Neto, 2019.

A música para banda da Biblioteca da Ajuda: um contributo para o seu estudo e divulgação

Bruno Madureira

The main purposes of this research are to reveal and understand the type of repertoire in the Biblioteca da Ajuda (BA) that refers to the “music band”, to identify its composers, find out who it was dedicated to and study the instrumental evolution of those groups. We also wish to promote the realization of modern editions of the band music of the Library of Ajuda (BA) and divulge the Portuguese musical patrimony under the protection of this institution, hoping that a part of it may be included in the present repertoire of the Portuguese wind bands. Methodology contemplated essentially the documental investigation of the musical property of the referred Library, including in the *Catálogo de Música Manuscrita* of Mariana Santos. From the analysis of the collected data we noticed of the predominance of March and musical themes based on dances, mainly of Portuguese authors and a quantitative and qualitative evolution in the instrumental constitution of the wind bands for about a century. We also took notice that the majority of the music for bands was produced between the 1880’s and the 1920’s and that the monarchs Louis and his wife were the ones who more pieces of music were dedicated to.

O património musical relativo a bandas de música é abundante, disperso pelo país e, por vezes, um pouco descurado. Manuscritos e impressos musicais, complementados por outros documentos escritos,¹ são valiosos para o estudo da história da música para banda no nosso país. É necessário, porém,

¹ Na BA encontramos, por exemplo, vários métodos de estudo para instrumentos de sopro (flauta, saxhorn, trompa, trombone e cornetim), livros de solfejo e tratados de harmonia e instrumentação para agrupamentos de sopro. Ex.: *Trattato d'Instrumentarione per orchestra, genere classico, banda e fanfarra militare*, de Giacomo Conterno (Capo Musica del 6^o Reggimento di Fanteria Armata Italiana). Esta obra foi elaborada em 1862, em Nápoles, e dedicada ao Rei de Itália Vittorio Emanuele II.

resgatar e proteger devidamente essa documentação e divulgá-la, para que não continue subtraída do património cultural português.

A colecção de música para banda depositada na Biblioteca da Ajuda (BA) é, possivelmente, uma das mais diversificadas e de valioso interesse para os investigadores. Fundada no século XV como Biblioteca Real, esta biblioteca é uma das mais antigas e importantes de Portugal, face à diversidade e raridade da documentação lá depositada. Segundo a sua história oficial, “tem por objecto a conservação, estudo e divulgação do seu acervo documental” (<http://bibliotecaajuda.bn.pt/apresentacao.htm>, sem data). O manancial de informação depositado nesta instituição é constituído por milhares de documentos, manuscritos e impressos, integrados em códices ou avulso, parte deles destinados a bandas de música, que nos proporcionam um notável conhecimento sobre esta prática musical no século XIX e início do seguinte. Dão-nos, em particular, pistas acerca da constituição instrumental das bandas da época, civis e militares, bem como a nacionalidade dos compositores, géneros musicais e dedicatórias das obras compostas. A sua análise e interpretação são contributos para o conhecimento.

O nosso interesse neste estudo assentou-se na verificação de lacunas no conhecimento de autores e tipologia do reportório interpretado pelas bandas de música na segunda metade do século XIX e início do século seguinte, sobretudo fora da região de Lisboa,² a qual nos impele a um desconhecimento da participação das bandas na vida musical daquele período. Tendo em conta que se trata de um período que podemos considerar “dourado” para a actividade das bandas de música, não seria de pressupor esse défice na produção de conhecimento. Esse relativo desconhecimento da música para banda depositada na BA constituiu a motivação para levar avante esta pesquisa.

Os propósitos centrais desta pesquisa são descortinar e compreender todo o repertório existente na Biblioteca da Ajuda (BA) que mencione destinar-se a “banda de música” e outro que requeira uma instrumentação para sopros e percussão excluindo, naturalmente, grupos de câmara. A partir da instrumentação solicitada pelos compositores nas partituras e da informação contida nos frontispícios e cabeçalhos das obras pretendemos, em concreto, analisar compositores, géneros musicais (nem sempre explícitos) e dedicatórios, bem como comparar a evolução organológica daqueles agrupamentos. No âmbito dessa análise realçamos problemas como o anonimato de algumas obras musicais e a indefinição do género musical de outras, uma dificuldade colmatada mediante uma análise temática e estrutural da obra. O facto de as partituras serem provenientes de diferentes localidades do país, enriquece este estudo e dá-nos uma visão mais abrangente. Finalmente, ambicionámos promover a

² As bandas deste distrito, durante a Regeneração, foram estudadas por Pedro Marquês de Sousa (2013).

realização de edições modernas da música *bandística* da BA e contribuir para divulgar o património musical português à guarda desta instituição na expectativa de uma parte dele ser incluído no repertório corrente das bandas portuguesas. Para tal, na expectativa de projectos idênticos sejam levados adiante no futuro, elaboramos a transcrição / edição moderna de uma das obras para banda depositada na BA: a *Marcha Triumphal*, de Francisco António Norberto dos Santos Pinto. Esta opção – sempre discutível – justifica-se pelo interesse musical intrínseco da peça e pelo facto de se incluir num dos géneros musicais mais comuns da época.³

O percurso metodológico contemplou essencialmente a pesquisa documental no acervo musical da referida biblioteca e no posterior levantamento de todas as peças musicais destinadas a bandas de música. Nesse levantamento tivemos em conta sobretudo um catálogo elaborado sob a direcção de Mariana Amália Machado Santos, antiga directora da BA, denominado *Catálogo de música manuscrita* e feito entre os anos de 1958 e 1968. O mesmo é composto por seis volumes organizados pela ordem alfabética dos autores, ou o título, quando esse não estava mencionado. A esses seis acrescem outros três volumes de apêndices: dois, com novas obras que deram entrada na BA após a elaboração dos primeiros seis volumes e outras que foram encontradas somente após 1963; e um terceiro volume de apêndices que contém um posfácio da autora, anexos ao posfácio (nomes de músicos, dançarinos, encadernadores e copistas, entre outros) e cinco diferentes índices. Embora a numeração continue, a ordem alfabética dos autores é retomada à letra “A”.

A Figura 1 indica-nos que o sétimo volume (que é um apêndice) é onde está catalogada a maioria da música manuscrita para banda da BA, apesar de o volume oito conter igualmente uma quantidade expressiva. A razão da elevada quantidade de peças para banda precisamente no volume sete prende-se com o facto de lá estar inventariado a maioria do espólio do maestro de bandas João Machado Gonçalves, o qual deu entrada na BA somente na década de 1960, já depois de Mariana Santos ter iniciado a elaboração do catálogo.

O catálogo de Mariana Santos menciona todas as espécies musicais manuscritas existentes na referida biblioteca elaboradas entre os séculos XIX e XX, algumas delas completas, outras, apenas excertos. Menciona obras de carácter sacro e profano, destinadas a canto ou a instrumentos, obras desconhecidas e obras inéditas. Segundo a própria autora, o seu objectivo seria “a mais fácil consulta”. Todavia, lamenta, “bastantes códices ficaram por identi-

³ Disponibilizamos a edição moderna desta obra no sítio: <https://bandasemusicaparasopros.wordpress.com/>

Durante a realização desta investigação tivemos conhecimento da intenção de a Banda Sinfónica da Polícia de Segurança Pública em estabelecer um protocolo com a Biblioteca da Ajuda no intuito de digitalizar toda a música para banda lá existente.

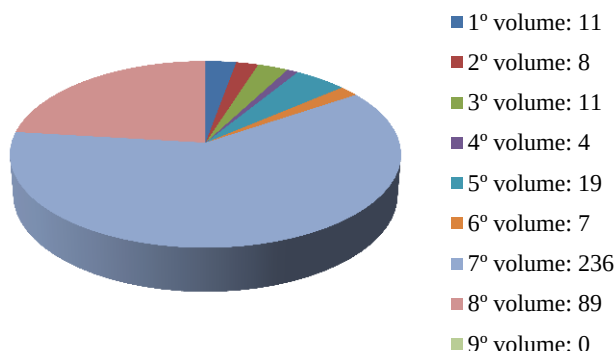


Figura 1. Quantidade de música para banda no *Catálogo de música manuscrita* da BA.

Fonte: Santos 1967/1968.

ficar”, face à inexistência de título e nome de autor (Santos 1967/1968, vol. I, 3). Apesar da existência – no último volume do catálogo – de várias listagens de dados relativos ao espólio musical manuscrito da BA, a pesquisa exaustiva nos nove volumes do catálogo permite-nos afirmar que aquelas listas contêm algumas imprecisões, incluindo a listagem com a numeração das obras destinadas a bandas de música, ou seja, descobrimos várias obras para banda não mencionadas nessas listas. Detectámos igualmente algumas obras manuscritas para banda que não foram incluídas no referido catálogo, tais como, a marcha triunfal *Príncipe Jean*, de Caradja, ou *Une soirée à Lisbonne*, de Achille Demarle.

As facilidades concedidas pelo catálogo de música manuscrita de Mariana Santos opõem-se às dificuldades inerentes à inexistência de inventários alusivos à música impressa completos.⁴ Não obstante a existência de um catálogo de música impressa na BA (Albuquerque 1999), o mesmo não refere qualquer obra para banda. Neste sentido, valeram-nos as fichas topográficas existentes e a respectiva análise exaustiva.

Nesta pesquisa optamos por incluir somente obras para banda com a instrumentação completa ou quase completa, independentemente de existir ou não partitura do regente. Ou seja, apesar de uma parte significativa das obras destinadas a bandas de música não ter partitura do regente, as partes cavas existentes levaram-nos, ou não, a considera-las como peças para banda. Assumimos que negligenciamos as partes avulso existentes e destinadas a

⁴ No intento de facilitar o trabalho de outros investigadores incluímos, em apêndice, um inventário que realizámos da música impressa para banda que encontramos na BA.

instrumentos de sopro, até porque em muitas não temos a garantia de se destinarem a banda de música.⁵

Em termos de estrutura, este artigo é composto por uma breve descrição do material, onde é evidenciado o espólio musical de João Machado Gonçalves (1855-1936); uma análise na nacionalidade dos autores, maioritariamente lusos; um estudo alusivo aos géneros musicais para banda, na maioria, marchas, géneros dançantes e excertos de temas operáticos; uma referência às dedicatórias e à constituição instrumental das bandas. Termina com uma breve análise da obra *Marcha Triumphal*, de Francisco Santos Pinto, da qual realizamos uma edição moderna. Incluímos em apêndice a edição do frontispício da edição original e de outra adaptada para banda moderna, bem como um inventário das obras para banda impressas.

Descrição sumária do material

Uma quantidade significativa da música para banda do acervo da BA é manuscrita, pois somente cerca de onze por cento é impressa, na maioria de compositores estrangeiros. Um bom exemplo do predomínio da música manuscrita nesta biblioteca é o catálogo de uma exposição organizada pela Direcção-Geral dos Assuntos Culturais, em 1973, onde foram expostas dezasseis obras para banda, das quais somente duas foram impressas (Santos 1973). Portanto, a pouca música impressa desta instituição não reflecte a importância da edição de partituras para banda, sobretudo a partir do final do século XIX, quando surgiu uma série de editores a divulgar reportório para banda, por vezes anexadas a periódicos musicais.

Segundo o catálogo de Mariana Santos, o número total de composições musicais manuscritas existente na BA, em 1968, foi de cerca de 5382 (Santos 1967/1968),⁶ das quais 385 destinam-se a banda de música, ou seja, pouco mais de sete por cento. A estas acrescem quarenta e oito obras impressas para banda.⁷ Apesar de a percentagem não ser muito expressiva, consideramos este

⁵ Apesar do nosso interesse pela música para sopros em geral e da relação desta com as bandas de música, as obras para pequenos grupos de sopros, como quartetos, quintetos ou septetos, não integram esta pesquisa porque a sua estética e escrita composicional afastam-se do nosso objecto de estudo: as bandas de música. Situação análoga sucedeu com a música para charanga, fanfarra e clarim.

⁶ Segundo um comentário manuscrito escrito posteriormente pela própria Mariana Santos, no final do volume VIII, “o número total de peças de música deveria ser 5126, porque 256 números foram marcados erradamente por 2 vezes” (ano, página). Segundo uma Técnica Superior da BA, esse quantitativo mantém-se até aos dias de hoje, visto não terem dado entrada novas partituras.

⁷ Entre a música impressa comprovamos os seguintes géneros: vinte marchas, uma rapsódia, três fantasias, cinco selecções de ópera, uma abertura e dezoito géneros de

manancial de repertório para banda como um dos mais relevantes em Portugal, sendo provavelmente aquele que melhor nos oferece uma perspectiva da música interpretada pelas bandas na segunda metade do século XIX e início de XX.

Mariana Santos refere que uma quantidade significativa dessas composições pertence a quatro espólios: o do Arquivo Musical dos serenins reais, que inclui sobretudo óperas, farsetas, burletas, prólogos, música de câmara e peças religiosas; o espólio musical de D. Luís I, composto por cerca de trezentas obras do monarca e de compositores que lhas ofereciam; os espólios particulares, dos quais destaca os de João Machado Gonçalves e de José Avelino da Gama Carvalho; e várias composições avulsas, oferecidas ou compradas pela BA (Santos 1967/1968, vol. IX, ix e x).

As dimensões e a qualidade material das partituras variam de forma considerável. As obras dedicadas e oferecidas a monarcas portugueses foram as mais aprimoradas em termos de decoração, beleza e delicadeza das encadernações, frequentemente impressas em edições luxuosas e com diferentes gravuras. Uma parte significativa das partituras é encadernada de chagrim com letras douradas, sobretudo o título ou o nome de quem a peça foi dedicada. Além disso, frequentemente a notação manuscrita foi bastante mais cuidada. Contudo, a maioria das partituras foi produzida para circular e ser interpretada pelas bandas da época e não para ser oferecida a monarcas e, naturalmente, se conservar na posterioridade. Logo, utilizam papel de qualidade inferior.

Além do nome do autor e título da peça, com frequência são referidas informações que nos permitem ter uma ideia do material existente: instrumentação requerida, dedicatória, cargo ou profissão do autor (sobretudo no caso dos chefes de banda militar), datação, local de composição, dimensão e número de folhas da partitura, a cota anterior e a actual, eventual chancela, posse e referência ao idioma (nas peças que incluíam letra). No caso da existência de somente a partitura do *tutti* é mencionado “partitura para banda”. Refira-se que há bastantes obras incompletas e rascunhos e algumas estão em mau estado de conservação devido, sobretudo, à humidade. Alguns exemplares contêm anotações históricas relevantes como, por exemplo, locais de estreia e eventos onde ela se inseriu, visitas da família real, alcinhas de bandas rivais, alusões aos regentes e bandas que as estrearam. Apesar da riqueza de informações, algumas não indicam o género musical a que pertencem ou o nome do compositor.

Várias partituras têm referido o local de composição ou a sua proveniência, por exemplo, Sintra, Soure, Viseu, Tavira, Faro, Lisboa, Porto, Figueira

dança. Dezasseis destas obras foram elaboradas por compositores portugueses e vinte e nove por estrangeiros. Três são de autor anónimo.

da Foz, Estremoz e, sobretudo, Olhão, cidade onde residiu João Machado Gonçalves. Esta diversidade geográfica enriquece o acervo *bandístico*, pois dá-nos uma visão mais abrangente. Algumas obras, sobretudo de autores de outros países, foram compostas em cidades estrangeiras como Roma, Paris, Versalhes, Anvers (Bélgica), Estrasburgo, Rio de Janeiro, Leipzig, Florença ou Praga.

A mais antiga obra para banda presente no núcleo musical da BA é um trecho da ópera *Ivanhoe*, de Giovanni Pacini e datada de 1842.⁸ A marcha *Viva Loulé*, composta por Pedro Freitas em 1951, é a mais recente. Não obstante esta amplitude superior a um século, o grosso da música para banda foi elaborado entre as décadas de 1880 e 1920, como podemos constatar na seguinte figura. Refira-se ainda noventa e duas obras compostas no século XIX, mas sem data especificada, e outras 130 no século seguinte. Igualmente sem data discriminada, a dedicatória de trinta e seis obras a diferentes monarcas ajuda-nos a decifrar com alguma precisão o seu período de composição: três no reinado de D. Pedro (1853-61), trinta e uma no de D. Luís (1861-89) e duas no de D. Carlos (1889-1908). Finalmente, mencionamos trinta obras publicadas por volta de 1900, tendo em conta que integram *O Marcial*, uma colecção de música para banda editada naquela época.

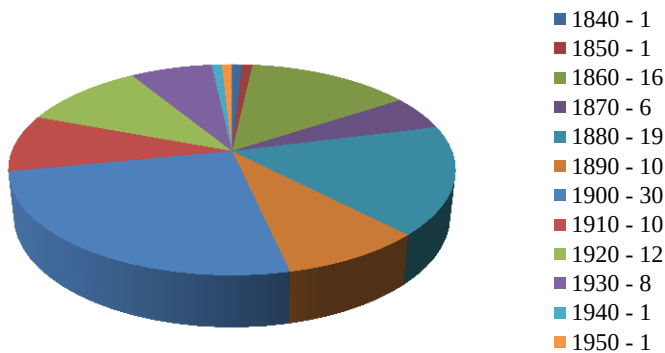


Figura 2. Década de composição das obras para banda depositadas na BA.

Fonte: Santos 1967/1968.

A dimensão significativa do espólio do compositor e maestro olhanense João Machado Gonçalves – e em particular a grande quantidade de música para

⁸ Segundo os dados de Mariana Santos a obra mais antiga, datada do início do século XIX, é a *Missa a três vozes*, de F. J. Fernandes. Porém, há aqui uma imprecisão, visto que a autora menciona a utilização de sax-trompa, um instrumento que foi criado somente em meados dessa centúria.

banda que este compositor escreveu – justifica uma análise complementar desse material, composto maioritariamente no início do século XX. Compositor autodidacta, João Gonçalves trabalhou como despachante na Alfândega de Olhão⁹ e foi o maestro da Banda da Sociedade Filarmónica Olhanense, para a qual compôs inúmeras obras, sobretudo marchas de procissão e fúnebres, bem como ordinários. Além de música original, sobretudo para banda, João Machado Gonçalves elaborou cerca de oitenta orquestrações para banda, cinco transcrições e cinco compilações de melodias, nomeadamente, *Cânticos do mês de Maria*, *Miscelânea de cantigas populares*, *Miscelânea de cantos populares*, o passo dobrado *O brasileiro* e a rapsódia *Musa Algarvia*. Copiou igualmente cerca de 122 obras, das quais dezoito se destinaram a banda. Por vezes, este autor elaborou duas ou mais versões¹⁰ da mesma obra. Paralelamente, o seu espólio conta com imensas obras de outros autores que ele possuía, algumas das quais ele próprio orquestrou, sobretudo de Verdi, compositor que muito admirava. Além do repertório *bandístico*, Gonçalves escreveu música de carácter religioso, da qual destacamos uma *Missa Festiva*, várias *Avé-Marias* e outros cânticos religiosos. Escreveu também a revista *De vento em popa* (Santos 1967/1968, vol. VII).

Autores

De um modo geral o século XIX português é marcado musicalmente pela “supremacia da tradição vocal italiana nas suas facetas religiosa e operática” (Cymbron 2012, 1), não obstante algumas reacções a esse italianismo ocorridas em final do século. A preponderância da música de autores de outras nacionalidades – sobretudo italianos – na vida musical portuguesa do século XIX e inícios do século seguinte não foi tão significativa no campo específico da música para banda, pelo menos na que se encontra depositada na BA. De um total de 433 obras escritas para esta formação instrumental, 256 são de compositores portugueses, ou seja, cerca de sessenta por cento. Dessas, destacamos as peças de João Machado Gonçalves: 142 obras originais (sobretudo marchas), oitenta e uma orquestrações e cinco transcrições de obras de outros autores, sobretudo estrangeiros. Evidenciamos as vinte elaboradas com base em temas operáticos de Verdi, Rossini, Mercadante, Bellini e Donizetti, autores italianos tão do agrado do compositor olhanense. Além de Gonçalves, no campo da música original para banda merecem referência João Carlos de

⁹ Algumas partituras têm um carimbo com a sua identificação e função na Alfândega de Olhão.

¹⁰ De acordo com Luís Cardoso, a versão é uma “transcrição ou arranjo de obra musical, elaborada pelo autor da obra original, ou sob sua vigilância”. Além da versão, o autor considera que o arranjo e a transcrição são igualmente adaptações (Cardoso 2014, 15).

Sousa Morais, Francisco Santos Pinto, Manuel Pinto de Figueiredo, João José Escoto, Pedro Freitas e Joaquim Aparício da Mata, pela relevância como compositores ou pela quantidade de obras para banda. Em termos de géneros musicais, os autores portugueses representados neste acervo privilegiaram as marchas, com 132 exemplares (originais e arranjos), de um total de 187 marchas que constam no acervo musical da BA. Dezoito das 256 obras de portugueses foram dedicadas a monarcas portugueses, sobretudo a D. Luís.

A transcrição¹¹ para banda de obras orquestrais – um fenómeno que ocorreu em grande escala a partir da segunda metade do século XIX – teve como objectivo levar a todos os lugares as grandes obras escritas para orquestra sinfónica. Nas pequenas aldeias e vilas as bandas de música substituíram as orquestras mediante a interpretação dessas transcrições. Aliás, um dos requisitos exigidos ao regente de uma banda foi a aptidão para transcrever obras para banda. Neste campo, merece destaque as mencionadas orquestrações e transcrições para banda de João Machado Gonçalves, além de muitas outras para diferentes formações instrumentais.

Embora num grau inferior ao que sucedeu com os compositores de música para outras formações instrumentais e sobretudo vocais, uma parte da música para banda foi escrita originalmente por autores estrangeiros, designadamente, 147 composições, que correspondem a cerca de trinta e três por cento do total. Naturalmente, a maioria foi de nacionalidade italiana (com destaque para Niccolò Ricci), embora também possamos destacar os germânicos, franceses e espanhóis. Refira-se, todavia, que muitas delas, embora sejam originais de autores estrangeiros, foram transcritas para a formação banda por João Machado Gonçalves e encontram-se no seu espólio. Dessas 147 obras de compositores estrangeiros, trinta e duas são dedicadas a monarcas portugueses, sobretudo a D. Luís e sua esposa Dona Maria Pia de Sabóia.

Marchas e géneros dançantes foram os predilectos dos autores estrangeiros, alguns deles chefes de banda militar, quer noutros países (Edmond Grosin, da *Musique du 39.^{ème} Régiment d'Infanterie Française*; G. Parès, da *Musique de la Garde Republicaine*; Johaan Pavlis, da *Militär-Musik Vereines zu Prag*; Gustave Wettge, da *Musique de la Garde Republicane*; ou León Magnier, da *Musique du 1.^{er} Régiment de Granadiers de la Garde Impériale de France*), quer em Portugal (Demétrio Mottilli, em Infantaria 9, ou Artur Frederico Reinhardt, na Banda do Corpo de Marinheiros da Armada Real). Outros tiveram cargos relevantes na vida civil, como Jean Becker, líder da Sociedade Filarmónica de Londres, ou Jules Cohen, professor do Conservató-

¹¹ De acordo com Luís Cardoso, a transcrição é uma “adaptação de obra musical pouco permeável a alterações ao nível das alturas, durações e formas. Admite reduções, mas não admite acrescentos ao material original. Um exemplo tradicional são as reduções para piano de obras orquestrais”. Além da transcrição, o autor considera que o arranjo e a versão são igualmente adaptações (Cardoso 2014, 15).

rio de Paris e Inspector de Música do Imperador.

Finalmente, encontramos trinta obras musicais de autores incógnitos. Estas obras consistem maioritariamente em marchas e géneros dançantes, além de duas missas e uma fantasia. Pertencem quase na totalidade (excepto três) ao espólio de João Machado Gonçalves. Nenhuma das trinta contém dedicatória, embora algumas tenham sido oferecidas a filarmónicas algarvias.

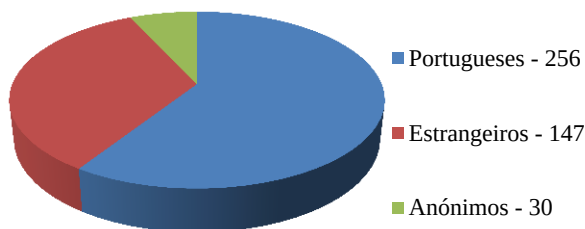


Figura 3. Autores de música para banda depositada na BA.

Fonte: Santos 1967/1968.

Géneros musicais

É ponto mais ou menos assente que, no século XIX e início do seguinte, as bandas de música, militares e civis, privilegiaram as marchas e hinos, os géneros dançantes e os excertos de temas operáticos, sobretudo italianos, fenómeno intrinsecamente ligado à italianização da vida musical portuguesa daquele século e ao gosto do público que assistia às apresentações das bandas nos jardins públicos, uma moda particularmente importada e estimulada por D. Fernando, segundo os hábitos de França e Áustria, países onde viveu durante vários anos.

A marcha – genericamente definida como um género musical interpretado quase sempre em desfiles por bandas de música, militares e civis, com uma estrutura simples e diversos caracteres, consoante a função a que se destina – é o género mais vasto que podemos encontrar no núcleo musical para banda da BA, com um total de 190 de várias tipologias: cinquenta e um exemplares de marchas fúnebres; cinquenta e oito de passo ordinário ou passo dobrado (*pasodoble*, em espanhol);¹² vinte e oito marchas de procissão (“marcha grave”); onze exemplares de marcha solene, séria ou triunfal; oito marchas

¹² Não obstante em outros países terem características distintas, em Portugal tinham o mesmo significado.

militares; e trinta e quatro marchas de carácter não especificado na partitura.¹³ O acervo da BA contém também vinte e dois hinos, um género musical que pode ser incluído no género marcha, face às suas características musicais, embora usualmente não seja interpretado em movimento, como muitas marchas. Dezanove deles são de autores portugueses e três de estrangeiros. A maioria homenageia monarcas portugueses, embora haja uma parte considerável dedicada a sociedades filarmónicas.

Depois das marchas e hinos predominam os temas musicais baseados em géneros dançantes, num total de noventa e seis exemplares, dos quais destacamos trinta e duas valsas, trinta polcas e treze mazurcas, as danças mais populares à época. Encontramos ainda seis tangos, três contradanças, três galopes, dois boleros, duas quadrilhas, um *charleston*, uma habanera, uma *pas de quatre*, uma escocesa e uma barcarola. Não obstante estes géneros dançantes serem de origem estrangeira (valsa, polca, etc.), uma parte significativa dos autores é de origem portuguesa: cinquenta e um. Vinte e oito são estrangeiros e dezassete são autores anónimos. Nove deles têm dedicatória (oito a D. Luís e sua esposa e uma a D. Carlos). Foram também contabilizadas cinquenta e cinco selecções de ópera, quase todas de autores estrangeiros, sobretudo italianos. Importa clarificar que o grosso dessas selecções operáticas (por vezes de várias óperas no mesmo arranjo) se refere a árias e outros números e não às aberturas, como se tornou comum a partir de meados do

¹³ Na nossa pesquisa acedemos a seis volumes, com um total de 4200 páginas, constituídos por 161 marchas militares de autores maioritariamente prussianos e intitulado *Sammlung von Märchen: Zun bestimmten Gebrauch*. São peças dos séculos XVIII e XIX e a editora é a berlinense Ed. Bote & G. Bock. Estas marchas estão numeradas até ao número 161 e destinaram-se às bandas dos Regimentos de Cavalaria e Infantaria da Prússia. Porém, decidimos não as considerar na nossa análise ao reportório e evolução da organologia das bandas em Portugal porque acreditamos que essas obras não circularam no seu reportório corrente. São seis volumes bem conservados e com uma encadernação e papel luxuosos, elaboradas antecipadamente na Prússia, com a bandeira deste Estado e vários pormenores dourados (provavelmente foi uma oferta diplomática a algum monarca, como foi comum). Estas encadernações eram muito caras e raras de se fazer em Portugal, à excepção de algumas no reinado de D. Luís, portanto, pouco comuns no nosso país. Além disso, o seu conteúdo é exclusivamente composto por marchas, um género que em Portugal era interpretado pelas bandas, mas de autores portugueses. Isto é, eram raras as interpretações de marchas germânicas. A própria instrumentação requerida era bastante completa e inusual em Portugal, incluindo nas bandas militares. Ex. Flauta, oboé, fagote, 4 partes de clarinete, contrafagote, trombone baixo, *cor de basset* ou triângulo. Ou seja, as bandas portuguesas não dispunham de uma constituição organológica sequer próxima desta. A instrumentação é relativamente uniforme em todas as marchas, a sua dimensão é díspar e algumas foram elaboradas a partir de temas de ópera ou ballet. Como curiosidade, referimos que nas obras de Wilhelm Wieprecht, o inventor da tuba, são incluídos vários modelos deste instrumento, inexistentes nas obras de outros autores.

século XX. A maioria dos arranjos / transcrições para banda foram elaborados por João Machado Gonçalves e Niccolo Ricci.

Além destas tipologias de repertório, que consideramos as mais representativas no acervo musical em consideração, referimos igualmente géneros de música religiosa, rapsódias, fantasias, divertimentos, aberturas e sinfonias. Concretamente as obras de carácter religioso, podemos encontrar trinta, das quais onze são missas. Vinte e três são de autores portugueses, cinco de estrangeiros e duas de autores anónimos. No caso das missas e outras obras para canto e banda, geralmente a letra é em latim. Encontramos dez rapsódias, todas de autores portugueses, dos quais destacamos João Gonçalves Machado e José Eduardo Lopes. Exceptuando a *Rapsódia de cantos populares ingleses*, todas as outras são baseadas tematicamente em temas musicais populares portugueses. Somente uma delas tem dedicatória: João Carlos de Sousa Morais dedicou a sua *Rapsódia de canções populares do Baixo Alentejo* ao rei de Portugal. Em menor número referimos as fantasias. Entre as oito encontradas, duas são de autores portugueses, cinco de estrangeiros e uma é de autor incógnito. Apenas uma delas tem dedicatória a monarcas: a D. Maria Pia. Referimos igualmente um divertimento, de Joaquim Aparício da Mata e dedicado a D. Luís I, duas aberturas, duas sinfonias, uma romanza e uma elegia, todas de autores italianos. Finalmente, mencionamos catorze peças musicais para banda cujo autor não especifica o género musical. Porém, a análise das respectivas partituras permitiu-nos colmatar essa negligência: reconhecemos quatro marchas, quatro hinos, uma rapsódia, uma abertura de ópera, um *pasodoble*, uma fantasia e duas selecções de temas musicais: de um ballet (com cinco temas); e de uma revista com onze números, incluindo valsa, polca, passo ordinário, fado, tango e hino.

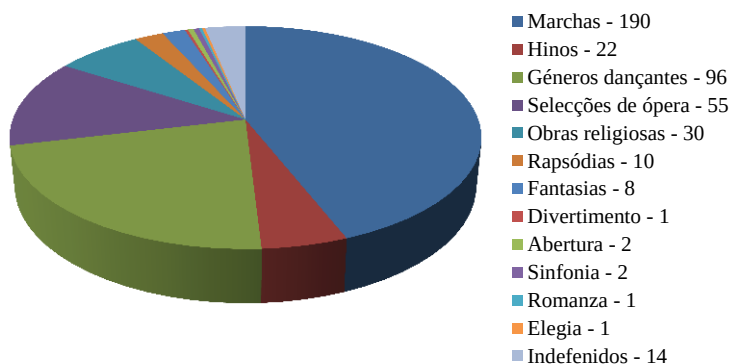


Figura 4. Géneros musicais para banda depositados na BA.

Fonte: Santos 1967/1968.

Dedicatórias

É pertinente a relação das bandas de música com a política entre o início da Regeneração (1851) e o término da Primeira República (1926) constatável na ligação de inúmeras bandas a um dos dois principais partidos: o Regenerador e o Progressista.¹⁴ Com frequência, essa ligação alongou-se inclusive a membros da família real, sobretudo ao rei e à rainha, mediante a dedicatória de peças musicais. Geralmente os compositores pediram permissão ao rei para efectuar dedicatórias, sendo frequente a anotação na partitura “com a Real autorização” ou “Dedicado a Sua Majestade”. Foi ofertado um exemplar a quem a obra foi dedicada, o que explica a grande quantidade de obras musicais no espólio de D. Luís, incluindo de bandas de música.

D. Luís (1838-89) – amante das artes e letras – foi porventura um dos monarcas mais cultos de Portugal. Apreciou em especial música, interpretou-a (piano, trompa e violoncelo), compôs (uma *Avé Maria*, uma *Barcarola* e cinco valsas), organizou concertos no paço e assistiu a óperas no Teatro de São Carlos. Face a esse gosto pela música, muito estimulado pelos pais D. Fernando e Dona Maria II, inúmeros compositores portugueses e estrangeiros (como Rossini ou Józef Michal Poniatowski) dedicaram-lhe obras e ofereceram-lhas autografadas. No total do núcleo musical da BA, Mariana Santos refere mais de uma centena e meia de dedicatórias a este monarca e outras quarenta à respectiva esposa (Santos 1967/1968, vol. IX, 8). Especificamente para banda, quantificamos quarenta e duas obras dedicadas a D. Luís e à sua esposa D. Maria Pia de Sabóia (1847-1911), o que faz deles os monarcas com maior número de dedicatórias. Este fenómeno não terá sido alheio ao facto de D. Luís ser um rei dedicado e protector das artes e, sobretudo, ao longo período de reinado (vinte e oito anos, entre 1861 e 1889), que coincidiu com a Regeneração, um período de especial dinamismo na actividade das bandas de música.

Curiosamente, neste acervo musical não constam obras dedicadas a D. Fernando (cujo cognome foi precisamente “O artista”) e à sua esposa D. Maria II (“A educadora”), o que não deixa de ser estranho face à relação de proximidade deste casal com a educação e as artes, sobretudo o D. Fernando.¹⁵ Porém, devemos ter em conta os conflitos sociais, políticos e económicos do país no período de reinado deste casal (até 1953) e, sobretudo, o pouco desenvolvimento das bandas de música e respectivo reportório musical até

¹⁴ De facto, desde meados do século XIX foi comum a existência, em muitas cidades, vilas e aldeias, de duas filarmónicas, quase sempre com um forte espírito de rivalidade entre elas, e cada uma associada a um partido ou a uma corrente política, frequentemente apoiada pelos próprios responsáveis políticos, como sucedeu em Góis, Redondo ou Manteigas.

¹⁵ D. Fernando patrocinou, por exemplo, os estudos de Viana da Mota na Alemanha.

então. Ao monarca seguinte, D. Pedro V (reinou entre 1853-61), foram dedicadas cinco obras para banda. Embora seja um número residual, devemos ter em conta o curto período de reinado. A D. Carlos (1889-1908) foram dedicadas três obras para banda. Finalmente, refira-se sete obras dedicadas aos reis de Portugal, mas que não foi possível identificar quais deles. Todas têm data do século XIX. Há também uma obra dedicada ao primeiro-ministro e líder do Partido Regenerador Hintze Ribeiro. Embora tal não se verifique nas obras dedicadas a D. Pedro V e a D. Carlos (cujos autores, geralmente, descuraram as respectivas esposas), a maioria das obras oferecidas ao monarca D. Luís (“O popular”) foram dedicadas igualmente à esposa Dona Maria Pia de Sabóia. Aliás, nalgumas delas é mencionado somente o nome desta rainha.

Quanto ao género musical das obras dedicadas a monarcas lusos, foram na esmagadora maioria hinos e marchas, à excepção de alguns géneros dançantes (quatro valsas, três mazurcas, duas polcas e um galope), uma fantasia e um divertimento dedicados a D. Luís e D. Maria Pia de Sabóia. Entre os autores, dezoito peças musicais são de portugueses e vinte e nove de estrangeiros, das quais destacamos as dezasseis do italiano Niccolo Ricci. Na maioria destas partituras evidenciamos a decoração luxuosa das encadernações, incomum na generalidade da música para banda.

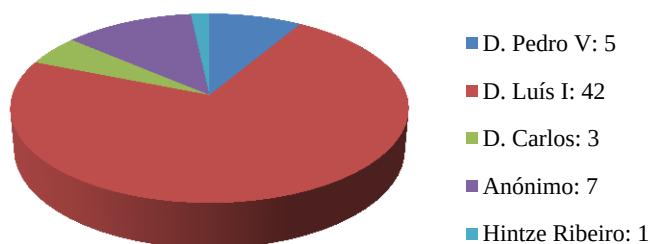


Figura 5. Quantidade de dedicatórias nas peças para banda depositadas na BA.

Fonte: Santos 1967/1968.

Finalmente, refira-se diversas obras dedicadas a sociedades filarmónicas e outras oferecidas a bandas por João Machado Gonçalves. Comummente, as marchas fúnebres foram em memória de alguém.

Constituição instrumental

O registo dos instrumentos requeridos nas partituras para banda que constam na BA, compostas entre as décadas de 1840 e 1950, dá-nos uma panorâmica acerca da constituição organológica das bandas de música naquela época, permitindo-nos assim comparar e compreender a evolução da instrumentação destes agrupamentos musicais. O já referido trecho da ópera *Ivanhoe*, datado de 1842, exige a seguinte instrumentação: Clarim; requinta; flautim; fígle requinta;¹⁶ clarinete 2.º, 3.º e 4.º; 1.ª cornetta; oficleides 1.º e 2.º; trompas em Mi bemol 1.ª e 2.ª; baixo; tímpanos e coro (tenor e baixo). Esta peça integra vários instrumentos caídos em desuso, incluindo o clarim, um instrumento de metal sem qualquer mecanismo que possibilite o cromatismo, logo, produz somente sons harmónicos. Com uma instrumentação muito mais completa e mais próxima do que são hoje as bandas de música, a marcha *Viva Loulé*, escrita por Pedro Freitas, em 1951, solicita os seguintes instrumentos: requinta; 1.º, 2.º e 3.º clarinete; saxofones soprano, alto, tenor e barítono; fliscorne; 1.º e 2.º cornetim; 1.ª, 2.ª e 3.ª trompa; trombone de canto; 1.º e 2.º trombone; 1.º e 2.º bombardino; contrabaixo e bateria (caixa, bombo e pratos). A tabela 1 apresenta-nos a instrumentação de algumas obras depositadas na BA escritas originalmente para banda civil por compositores portugueses entre as décadas de 1840 e 1950.¹⁷

Além das informações disponibilizadas pelas partituras da época que consultamos, na BA tivemos acesso a duas colecções de partituras impressas para banda na transição para o século XX (*O Philarmonico portuguez* e *O Marcial*) com uma constituição organológica relativamente uniforme e que seria a mais comum à época. Ambas se assemelham à obra referente à década de 1900 mencionada na tabela, não obstante a especificidade de uma dessas colecções conter dois modelos de saxofone:

¹⁶ O fígle requinta é o mais pequeno da família dos oficleides

¹⁷ Seleccionamos uma obra por década, de autor português e sem referência a banda militar, pois esta geralmente dispôs de constituição instrumental mais diversa e distinta das congéneres civis. 1840: trecho de *Ivanhoe*, arranjo de José Nunes da Costa; 1850: *Hino a Dom Pedro V na ocasião do seu casamento*, de João José Escoto; 1860: *Marcha triunfal*, de António Joaquim da Cunha; 1870: *Hino de Sua Majestade El-R ei Dom Pedro V*, de Camacho Junior; 1880: *Victória*, polca de A. Monteiro da Silva; 1890: *La quermesse*, overture de João António Godinho; 1900: *Cantos populares portugueses coordenados*, de José Eduardo Lopes; 1910: *Militar*, marcha de João Carlos de Sousa Morais; 1920: *Hino da restauração de 1640*, de Eugénio Ricardo Monteiro de Almeida; 1930: *A morgadinha dos loureiros*, ópera infantil de Joaquim José Nicolau Júnior; 1940: *Loulé em festa*, marcha de Pedro Freitas; 1950: *Viva Loulé*, marcha de Pedro Freitas.

	1840	50	60	70	80	90	1900	10	20	30	40	50
Clarim	X											
Flautim	X	X	X	X	X	X	X	X		X	X	
Requinta	X	X	X	X	X	X	X	X	X	X	X	X
Figle	X											
Clarinete 1		X	X	X	X	X	X	X	X	X	X	X
Clarinete 2	X	X	X	X	X	X	X	X	X	X	X	X
Clarinete 3	X		X	X	X			X		X	X	X
Clarinete 4	X											
Sax soprano							X				X	X
Sax alto		X			X		X	X	X	X	X	X
Sax tenor										X	X	X
Sax barítono												X
Fliscorne 1			X	X			X					X
Fliscorne 2			X	X								
Corneta	X											
Cornetim 1		X	X	X	X	X	X	X	X	X	X	X
Cornetim 2		X	X	X	X	X	X	X	X	X	X	X
Cornetim 3								X			X	
Saxtrompa 1	X	X	X	X	X	X	X	X	X	X	X	X
Saxtrompa 2	X			X				X				X
Saxtrompa 3												X
Oficleide 1	X											
Oficleide 2	X											
Trombone 1		X		X	X	X	X	X	X	X	X	X
Trombone 2		X		X	X			X		X	X	X
Trombone 3					X			X			X	
Tromb. de canto											X	X
Bombardino 1				X							X	X
Bombardino 2				X							X	X
Barytono 1		X	X		X	X	X	X	X	X		
Barytono 2		X	X		X	X	X	X	X	X		
Saxornes tenor			X									
Saxornes baixo			X									
Saxornes c. baixo			X									
Basso	X			X	X		X	X				
C. Baixo		X			X	X		X	X	X	X	X
Tuba												
Tímpanos	X											
Percussão (2)		X	X	X	X	X	X	X	X	X	(3)	(3)

Tabela 1. Constituição instrumental de partituras para banda de diferentes períodos

Fonte: Acervo de música para banda da Biblioteca da Ajuda

– Partituras d'*O Philharmonico portuguez*: Flautim; requinta; 1.º, 2.º, 3.º e 4.º clarinete; saxofone soprano e contralto; 1.º, 2.º e 3.º cornetim; saxotrompas; trombones; 1.º e 2.º barytono ou bombardinos; contrabaixo; pancadaria.

– Partituras d’*O Marcial*: Flautim; requinta; 1.º e 2.º clarinete; 1.º, 2.º e 3.º cornetim; saxtrompas em mi bemol; 1.º e 2.º trombones; 1.º e 2.º bombardinos; baixo; contrabaixo; caixa, bombo e pratos.

Podemos avançar com diversas conclusões relativas à evolução da constituição instrumental requerida naquelas partituras: o flautim e a requinta estão sempre, ou quase sempre, presentes, tal como duas ou três partes de clarinete; realçamos a inclusão precoce do saxofone alto, na década de 1850, embora se torne regular somente no início do século XX, ainda assim, antes dos modelos soprano, tenor e barítono; destacamos a presença constante de duas ou três partes de cornetins, de uma ou duas de saxtrompas e a pouca utilização do fliscorne; os oficleides foram substituídos pelos trombones na década de 1850, que se tornaram presença regular, incluindo o trombone de canto (este, a partir da década de 1940); a presença de duas partes de bombardinos alternou com outras duas de *barytonos*; a tuba nunca foi incluída, sendo substituída pelos *bassos* e contrabaixos; quanto à percussão, consistiu geralmente em duas partes, ou três, a partir da década de 1940. Curiosamente, a partitura de 1842 requereu tímpanos, um instrumento invulgar nas bandas até à década de 1970; flauta, oboé, clarinete baixo, fagote e trompete, comuns a partir desta década, não foram solicitados em nenhuma das partituras consideradas. Na segunda metade do século XIX há que realçar as partituras de autores estrangeiros, geralmente com uma instrumentação mais completa, incluindo vários modelos de saxofone e, por vezes, oboé e fagote.

As obras destinadas a banda militar geralmente requereram uma constituição mais vasta e variada – consoante o tipo de banda – a qual foi decretada pelas chefias militares. Todavia, também encontramos obras com uma instrumentação bastante completa e pouco vulgar nas bandas civis da época, mas sem a referência “banda militar”. Um dos exemplos é *Pas redoublé*, de autor incógnito (mas, provavelmente, estrangeiro), que requer – além dos instrumentos habituais – oboé, tuba e dois tipos de caixa.

Por vezes, a ordem de disposição dos instrumentos na partitura afastou-se das convenções. Por exemplo, com frequência os cornetins surgem logo após os clarinetes e só depois os saxofones (raramente os quatro), incluindo no início do século XX. A explicação plausível é o hábito da época de incluir melodias principais nas partes dos cornetins, tal como nos clarinetes. Outro ponto constatável é a predominância, sobretudo no século XIX, dos instrumentos de metal nas bandas, quer militares, quer civis, fenómeno ligado à função marcial destes agrupamentos. A progressiva inclusão da família do saxofone veio equilibrar os naipes entre madeiras e metais.

Transcrição / edição musical de *Marcha Triumphal* de Francisco Santos Pinto

No intuito de recuperar espécies de interesse musicológico e de incentivar projectos idênticos, decidimos editar a partitura original e elaborar uma edição moderna de uma das obras para banda depositadas na BA, cujos frontispícios se encontram em apêndice. O seu autor é Francisco António Norberto dos Santos Pinto (1815-1860), um dos compositores portugueses mais representativos de meados do século XIX que escreveu diversas peças para banda, para além da sua obra religiosa, dramática e orquestral. A composição desta e de outras obras para banda marcial, não foi alheia à carreira de instrumentista de sopro de Francisco Santos Pinto em diversas bandas de batalhões constitucionais. Segundo Vieira, também integrou as bandas das Reais Cavalariças e do Teatro de São Carlos (Vieira 1900, 173).

A constituição instrumental solicitada pelo compositor em *Marcha Triumphal* foi comum nas bandas da época, embora houvesse outras maiores e com mais diversidade instrumental: clarinetes (a duas partes), requinta em Mi bemol, flautim em Mi bemol, cornetim em Si bemol (a duas partes), cornetas em Si bemol (a duas partes), *sax-horn* em Mi bemol tenor, *barytons* (a duas partes), trombones tenores (a duas partes), baixos, contrabaixos, bombo e caixa. O compasso utilizado é um 4/4 e o andamento não está especificado mas, por ser uma marcha de concerto, será o habitual *Allegro*. Com um carácter grandioso / apoteótico e com uma duração aproximada de quatro minutos e trinta e oito segundos, esta marcha foi elaborada, não para ser interpretada a marchar, mas em concerto. É constituída por sessenta e sete compassos, embora o “*da capo* até ao fim”, adicione quarenta e um compassos, estabelecendo assim uma estrutura tripartida (a, b, a).

A nossa opção por uma marcha justifica-se por este ser um dos géneros mais em voga no século XIX e um dos mais presentes no acervo musical da BA. A evolução organológica entre as bandas da época e as da actualidade levou-nos a substituir alguns instrumentos e a acrescentar outros na edição realizada para banda actual. O *sax-horn* tenor e o *barytom* foram substituídos, respectivamente, pela trompa e pelo bombardino. Foram acrescentados flauta; oboé; fagote; clarinete baixo; saxofones soprano, alto, tenor e barítono; trombone baixo; tuba; *glockenspiel*; tímpanos e pratos.

Esta obra está catalogada com a cota 54/XII/177¹⁹ e, apesar de não ter data especificada, supomos que foi composta entre 1853 e 1860, visto ser dedicada precisamente ao monarca da época, D. Pedro V (1853-61), e Santos Pinto ter falecido em 1860. Não possui as partes cavas, apenas a partitura de regente. Não sabemos que banda estreou a obra, mas é plausível que tenha sido uma das bandas militares sediadas à época em Lisboa, eventualmente uma das que Santos Pinto integrou. O seu formato original é de 280x210 mm e tem a

extensão de catorze páginas manuscritas não numeradas. Apesar de dedicada ao monarca, não possui qualquer tipo de encadernação luxuosa, como tantas outras. Escrita a tinta preta, o estado de conservação da partitura – autografada pelo compositor – é relativamente bom.

Do ponto de vista analítico, a obra começa com uma introdução na intensidade *forte* de dezasseis compassos quaternários, ou seja, o dobro da extensão comum noutras marchas. Tematicamente, esta obra tem dois temas principais: o primeiro mais marcial e pomposo e o outro mais *cantabile*, ambos na intensidade *forte*. Santos Pinto inicia a obra com o tema A, o marcial, que está na tonalidade de Si bemol maior, embora tenha inflexões a outras tonalidades. Abrange cerca de quinze compassos em *forte* e é interpretado pelas madeiras e *barytonos* (mais cornetins e cornetas na segunda parte, quando os graves iniciam um jogo de tercinas). Segue-se uma ponte de catorze compassos (que funciona como uma coda quando vai ao início e termina na palavra “fim”). O segundo tema, em Mi bemol maior e com um carácter mais *legato*, intitula-se “Trio” e é composto por vinte e seis compassos. É interpretado pela requinta, cornetas e *barytonos*. Inclui um contracanto pelas restantes madeiras bastante elaborado e também em *legato*, e breves apontamentos marciais pelos cornetins.

Notas conclusivas

A análise das partituras para banda depositadas na BA permite-nos compreender um pouco melhor a tipologia de reportório interpretado pelas bandas na segunda metade do século XIX e primeira da centúria seguinte. Por esta ordem, predominou o género marcha, sobretudo as de carácter fúnebre e de procissão, os passos dobrados e os hinos, onde se destacaram os compositores lusos. Além deste género, verificámos pouca música original para banda, sendo maioritários os arranjos e adaptações, sobretudo de música orquestral. Depois sobressaíram os temas musicais baseados em géneros dançantes, dos quais destacamos a valsa, a polca e a mazurca. Em número residual referimos o tango, a contradança, o galope, o bolero, a *charleston*, a habanera, a escoce-sa, a quadrilha, a *pas de quatre* e a barcarola. Contabilizamos mais de cinco dezenas de selecções de ópera, sobretudo de árias. Além destas tipologias de reportório, que consideramos as mais representativas no acervo musical em consideração, referimos igualmente géneros de música religiosa, rapsódias, fantasias, divertimentos, aberturas e sinfonias.

Este estudo permitiu-nos atestar o predomínio dos portugueses, autores de mais de sessenta por cento da música para banda, dos quais destacamos João Machado Gonçalves, João Carlos de Sousa Morais, Francisco Santos Pinto, Manuel Pinto de Figueiredo, João José Escoto, Pedro Freitas e Joaquim Aparício da Mata, pela relevância como compositores ou pela quantidade de obras

para banda. Os autores estrangeiros, sobretudo italianos, constituem cerca de trinta e três por cento da música para banda da BA. A prática comum de dedicar obras a membros da família real ou a governantes fez de D. Luís e D. Maria Pia de Sabóia os monarcas com maior número de dedicatórias, geralmente hinos, marchas e géneros dançantes.

Relativamente à constituição instrumental requerida por partituras elaboradas entre as décadas de 1840 e 1950 deduzimos a presença regular de diversos instrumentos, como o flautim, a requinta, o clarinete, o cornetim, a saxtrompa, o trombone, o bombardino (ou o barytono) e o contrabaixo; a inclusão precoce do saxofone alto; a pouca utilização do fliscorne e a ausência de tuba. Quanto à percussão, consistia geralmente em duas partes, ou três, a partir da década de 1940. Flauta, oboé, clarinete baixo, fagote e trompete não foram solicitados em nenhuma das partituras consideradas. As poucas obras com a indicação “para banda militar” mostram-nos geralmente uma constituição instrumental mais vasta e variada, tal como as obras elaboradas por autores estrangeiros e muitas vezes destinadas às bandas dos seus países.

Essencialmente, este é o acervo relativo a bandas de música que podemos encontrar na BA e susceptível de novas investigações e edições modernas, no intuito de integrar o reportório das bandas de música, civis e militares, portuguesas e estrangeiras. Por força da ausência de um estudo sistemático alusivo a este assunto – não obstante alguns dados apresentados por Pedro Marquês de Sousa na sua Tese de Doutoramento – esperamos que a presente investigação projecte uma nova luz sobre a música para banda depositada na BA, e que a edição moderna desta obra (que será disponibilizada ao público) e outras novas sejam incluídas no reportório das bandas de música no intuito de divulgar o património musical português à guarda desta instituição.

Fontes e bibliografia

- AAVV. [XVIII e XIX]. *Sammlung von Märchen: Zun bestimmten Gebrauch*. Berlim: Ed. Bote & G. Bock.
- Albuquerque, Maria João Durães. 1999. *Catálogo da música impressa – Biblioteca da Ajuda*. Lisboa: Instituto Português do Património Arquitectónico.
- Biblioteca da Ajuda. [sem data] “Apresentação”. Acedido em 23 de Novembro de 2018. <http://bibliotecaajuda.bn.pt/apresentacao.htm>.
- Cardoso, Luís. 2014. *Da banda para a orquestra: estratégias de transcrição*. Tese de Doutoramento, Universidade de Aveiro.
- Cymbron, Luísa. 2012. *Olhares sobre a música em Portugal no século XIX: ópera, virtuosismo e música doméstica*. Lisboa: CESEM – Colibri.
- Santos, Mariana. 1967/1968. *Catálogo de música manuscrita*, 9 volumes, Lisboa: Ministério da Educação Nacional.

- Santos, Mariana. 1973. *Flores de música da Biblioteca da Ajuda: exposição de raridades musicais manuscritas e impressas dos séculos XI a XIX (catálogo)*. Lisboa: Direcção-Geral dos Assuntos Culturais.
- Sousa Pedro Marquês de. 2013. “As bandas de música no distrito de Lisboa entre a Regeneração e a república (1850-1910): história, organologia, reportórios e práticas interpretativas”. Tese de Doutoramento, Faculdade de Ciências Sociais e Humanas – Universidade Nova de Lisboa.
- Vieira, Ernesto. 1900. *Dicionário biográfico de músicos portugueses. História e bibliografia da música em Portugal*, 2.º vol. Lisboa: Tipografia Matos Moreira & Pinheiro: Lambertini.

Apêndice A: Inventário das obras impressas para banda depositadas na Biblioteca da Ajuda:

1. *Adelaide*, polca de Francisco Freitas Gazul. Cota: 137/I/18;
2. *Alice*, valsa de Ferreira Braga. Cota: 137/I/18;
3. *Andrea*, mazurca de L. Gobraerts. Arranjo para banda de Carlos Campos. Cota: 137/I/19;
4. *Aosta Marcia*, de Gustavo Rossari. Arranjo de Paolo de Giorgi. Cota: 138/I/54;
5. *Aventureira*, polca de W. Rab. Cota: 137/I/18;
6. *A Camões*, marcha fúnebre de Pedro Cesari. Cota: 137/I/19;
7. *Cavalaria ligeira*, abertura de Suppé. Arranjo para banda de Carlos Campos. Cota: 137/I/19;
8. *Cecília Marcia*, de V. H. Zavertal. Arranjo de Paolo de Giorgi. Cota: 138/I/54;
9. *Constança*, escocesa de Manuel A. Correa. Cota: 137/I/19;
10. *Dueto do 1.º acto da ópera “Il Guarany”*, de Carlos Gomes. Arranjo para banda de Carlos Campos. Cota: 137/I/19;
11. *Fanfarras real*, de autor anónimo, Cota: 137/II/5-13;
12. *Fantasia on swiss airs*, de Valentim Bender. Cota: 137/II/5-14;
13. *Fantasia sur des motifs de Nicolai*, de Valentim Bender. Cota: 137/II/5-15;
14. *Flor linda*, polca de J. R. d'Oliveira. Cota: 137/I/19;
15. *Garrida*, marcha grave de E.S. Leite. Cota: 137/I/19;
16. *Gloire et patrie*, marcha de Emile de Tarade. Cota: 137-II-5;
17. *Grande fantasia sur la “Sonnambula”*, de Bellini. Arranjo para banda de V. Bender. Cota: 137/II/6-8;
18. *Guerra, guerra!*, retirado da *Norma* de Vincenzo Bellini. Arranjo para banda de Paolo de Giorgi. Cota: 138/I/54;
19. *Hochzeit quadrilhe (wedding)*, de J. Strauss. Cota: 137/II/6-8;
20. *Homenagem a Camões*, marcha de Guilherme Cossul. Cota: 137/I/18.
21. *Imparcial*, mazurca de J. Azevedo e Souza. Cota: 137/I/18;

22. *Itália – ovvero un saluto*, de Orazio Girardi. Cota: 138-III-?;
23. *JA 'U*, tango de M. A. Correa. Cota: 137/I/19;
24. *Johel*, valsa de Thomaz del Negro. Cota: 137/I/18;
25. *Julia*, mazurca de Francisco A. D' Abreu. Cota: 137/I/18;
26. *Marcia d'ordinanza*, de G. Gabetti. Cota: 137/II/5-6;
27. *Marcia italo-portoghese*, de G. Conterno. Arranjo de Paolo de Giorgi. Cota: 138/I/54 (repetida em 137/II/28);
28. *Marcha fúnebre*, de Thomaz del Negro. Cota: 137/I/19;
29. *Marcha grave*, de Carlos Augusto Campos. Cota: 137/I/18;
30. *Marche portugaise*, de Emile Fischer. Cota: 137/II/5-7;
31. *Marche triomphale*, de C. Marmonetel. Cota: 138/I/29;
32. *Marte! Marcia*, de Giacomo Calascione. Cota: 138/I/54;
33. *Mascotte*, polca de A. C. Taborda. Cota: 137/I/19;
34. *Original marsche*, de Herzoge Ernst. Cota: 137/II/5-8;
35. *O anno bom*, passo dobrado de Thomaz Jorge. Cota: 137/I/19;
36. *O despertar*, polca de Julio Neuparth. Arranjo para banda de Carlos Campos. Cota: 137/I/18;
37. *O Marcial*, Passo dobrado de Suppé. Arranjo para banda de Carlos Campos. Cota: 137/I/18;
38. *Os Lusíadas*, marcha de Domingos A. Jorge Júnior. Arranjo para banda de F.A. Abreu. Cota: 137/I/19;
39. *Perola de baile*, polca de Philippe Fahrbach. Cota: 137/I/18;
40. *Polca marche n.º 5*, de L. J. Sacré. Cota: 137/II/5-9;
41. *Potpourri carnavalesco sobre motivos nacionais*, de Manuel António Correia. Cota: 137-I-19¹⁶;
42. *Potpourri da ópera "Roberto o Diabo"*, de Meyerbeer. Arranjo para banda de M. A. Correa. Cota: 137/I/19;
43. *Pot-pourri sobre motivos da ópera "A Favorita"*, de Donizetti. Arranjo para banda de Thomaz Del Negro. Cota: 137/I/19;
44. *Quadrilha sobre motivos da ópera "A Força do Destino"*, de Verdi. Arranjo para banda de M. A. Correa. Cota: 137/I/19;
45. *Sammlung von Märchen. Zun bestimmten Gebrauch.* Seis volumes com 161 marchas prussianas de vários autores. Cota: 138/III/1-6;
46. *Stella*, mazurca de autor anónimo. Cota: 137/I/18;
47. *Tramway*, galope de Burgmein. Arranjo para banda de Thomaz Del Negro. Cota: 137/I/19;
48. *Virgínia*, valsa de Manuel António Borrea. Cota: 137/I/18;

Apêndice B: Frontispício da edição da obra *Marcha Triumphal*, de Francisco A. N. Santos Pinto:

Dedicada a Dom Pedro V
Marcha Triumphal

Francisco António Norberto
dos Santos Pinto (1815-1860)

The musical score is arranged in a system of staves. The instruments listed on the left are: Clarinetes (two staves), Requinta (one staff), Flautim (one staff), Cornetas in Si (four staves), Sax-horns tenores in Mi (one staff), Barytons (two staves), Trombones Tenores (two staves), Baixos (one staff), C. baixos (one staff), and Caixa Bombo (one staff). The music is written in 4/4 time and features a strong, rhythmic melody with many accents and dynamic markings like 'ff'.

Apêndice C: Frontispício da adaptação para banda actual da obra *Marcha Triumfal*, de Francisco A. N. Santos Pinto:

Dedilhado e Dan Polka V
Marcha Triumfal

Francisco António Henriques
do Santos Pinto (1815-1860)

Flautas
Flautas 1, 2
Oboé
Fagote
Esquadrão em Mi
Clarinetes 1 em Si
Clarinetes 2 em Si
Clarinetes 3 em Si
Clarinetes baixo em Si
Saxofones soprano
Saxofone alto
Saxofone tenor
Saxofone barítono
Cornetas em Si
Cornetas em Mi
Trompetas 1 em Si
Trompetas 2 em Si
Trompetas 3 em Si
Trompa 1, 3 em F#
Trompa 2, 4 em F#
Trombones 1
Trombones 2
Trombones baixo
Eufónios 1
Eufónios 2
Tuba
Glockenspiel
Tambores
Caixa/bateria
Páteo
Bateria

© ThomazHenrique2018

Memories of Portuguese Wind Bands in the Civil Wind Bands Meetings of the State of Rio de Janeiro (1976-1992)

Antonio Henrique Seixas de Oliveira

The Civil Wind Bands Meetings of the State of Rio de Janeiro constituted the most visible part of a cultural policy introduced by the Rio de Janeiro state government in 1976, with the aim of revitalizing the state's bands. The Meetings were annual competitions held from 1976 to 2000 in which almost all the bands in the state took part. From 1978 all the active Portuguese wind bands – bands founded by Portuguese migrants in Rio de Janeiro – took part, and that year the winner was, for the first time, a Portuguese wind band. Until 1992, these bands had something of a pivotal role in the competitions, top rated or performing *hors-concours*. What factors could be behind the consistent performance of Portuguese bands at this time, and why did they decline from then on? The corpus used for the investigation of this subject consisted of reports on the Meetings in the local press and interviews with some of the key figures involved in them.

I started studying music at the age of twenty-six... [...] when I attended a Bands Meeting, in 1978. It was the first Meeting that Banda Portugal had taken part in [...] and the band won. That is when I decided to join the band, because I really saw quality.¹ (Interview with José Catarino, April 2017)²

The narrative selected to begin this study comes from an interview conducted in 2017 with José Catarino, a band musician and son of Banda Portugal's long-serving conductor, Heitor Catarino.³ In it, he recalls how impressed he was by the band's first performance in a Civil Wind Bands

¹ All texts in Portuguese translated into English by the author.

² Catarino, José, interview by Antonio Henrique Seixas de Oliveira, Apr. 11, 2017.

³ Heitor Catarino conducted Banda Portuguesa da Guanabara from 1971 to 1982 (Oliveira 2018).

Meeting of the State of Rio de Janeiro (CWBM) – so much so that at 26 years of age, he was persuaded to join its ranks.

Accounts like José Catarino's reveal memories of the CWBM, and particularly how these events affected the whole band scene and its participants in the state for the 25 years during which they ran.

In effect, they constituted the most visible aspect of a broader cultural policy introduced by the Rio de Janeiro state government in 1976, through its State Secretariat for Culture and Education (SEEC-RJ). This cultural policy aimed to revitalize the state's bands, which at the time were facing all kinds of difficulties, including lack of prestige in their host communities, the problem of state cultural interventionism, and the ageing of their members, according to Tacucchian (2009, 16). Glória Ribeiro (1983, 2) recalls that of the 103 musical institutions registered in 1976, when the first Meeting was held, only 30 were actually active.

The competition consisted of qualifying rounds in different towns and cities and a final in Rio de Janeiro. At that time, there were six active wind bands founded by Portuguese migrants in Rio de Janeiro. Banda Portuguesa da Guanabara, one of these, won the contest for the first time in 1978. Curiously, until 1992, Portuguese wind bands were important participants at the CWBM, earning good results or performing *hors-concours*. What factors led to the preponderance of Portuguese bands at this time and why did they lose their influence from them on?

The corpus used for this research, put together during my doctoral research between 2014 and 2018, involved a literature review of Portuguese wind bands in Rio de Janeiro and the CWBM as well as research of local newspapers and interviews with key actors in this process.

In this article, structured in five parts, I begin by presenting the theoretical pillars of the study from an interdisciplinary perspective, drawing on ethnomusicology, social memory, and sociolinguistics. The second part introduces the concept of the CWBM as a government cultural policy. In the remaining three parts, I construct the memories of Portuguese wind bands' participations in the CWBM as the press depicted them and based on my own memories and the personal narratives of four participants of the Meetings. I conclude with a discussion of the factors behind the importance of the Portuguese wind bands in the CWBM and their waning influence as of 1992.

Theoretical framework – ethnomusicology, social memory and narratives

When people move to a new place, they take their music with them. Often its meaning changes. It is sometimes used for other purposes: it can become a bonding tool. Many immigrants testify that if it were not for music, they would never have met in the new country. (Lundberg 2010, 33)

As I reported in the Introduction, at the time of the first CWBM, in 1976, there were six active Portuguese wind bands in the state. The very first Portuguese wind band founded in Rio de Janeiro, in 1920, was Banda do Centro Musical da Colonia Portuguesa. After this, other musical groups like it were created, some of which still exist to this day.

Writing about the associations of Portuguese migrants in different countries, Reily and Brucher (2016, 16) say that in the twentieth century, Portuguese migrants founded wind bands as well as social and soccer clubs, while also establishing associations to give continuity to their cultural, linguistic, and religious traditions.

Lundberg (2010, 32) argues that one of the complex fields of ethnomusical interest is the function of music as a unifying symbol and the role of musicians as representatives and mediators of tradition, ethnicity and identity. In consonance with Lundberg, Reily and Brucher (2016, 16) state:

many working-class migrants came from rural villages where bands played important musical roles in their communities. In contrast to bands in Portugal, bands in the diaspora tend to emphasize an ethnic Portuguese identity by performing almost exclusively music by Portuguese composers, wearing uniforms that display the colors of the Portuguese flag and performing for Portuguese civic and religious holidays (Reily and Brucher 2016, 16).

In the quotation above, it is interesting how important a role wind bands play in communities and rural villages in Portugal. In the twentieth century, most Portuguese migrants to Brazil came from rural central and northern Portugal, as well as the Azores and Madeira (Pires 2010, 27), where wind bands are still very active in the communities' social life. When they migrate, Portuguese wind bands act as memory media (Assmann 2011, 161), playing music by Portuguese composers, giving performances on Portuguese civic and religious holidays, and (re)creating the soundscape of the most significant occasions in the villages and parishes of their homelands.

Referring to Portuguese migration to Brazil, Paulo (2019, 132) argues that the image of village life upheld by migrants tends to be idealized, from which the worst feelings are removed by the temporal and spatial distance and the need for a reference to an original identity. This "selection" of the facts pertaining to past experiences in the native land enables migrants to enjoy a positive memory about their past containing only the most gratifying memories of daily life in the village. In this sense, Gondar (2016, 28-29) states that one of the fundamental dualities in the field of social memory concerns the relationship between remembering and forgetting. Forgetting is an act that is present in any mnemonic construction, and for any memory to be configured and delimited, the problem of selection or choice arises: each time

we choose to transform certain ideas, perceptions or events into memories, we forget many others.

The first efforts to demarcate the concept of social memory as a designation of the social nature of human memory were undertaken by Émile Durkheim, who in “Individual and Collective Representations” (1898) showed how social representations are not reduced to individual representations (Abreu 2005, 34). In this sense, Gondar (2016, 37) explains that by associating memory and collective representation, Durkheim was interested in the possibility of social cohesion or, in other words, what makes men similar and the social field homogeneous. Maurice Halbwachs, Durkheim’s student, developed this *glutinium mundi* into collective memory social frames, understood as a value system that identifies groups – family members, religious and class, for example. In “Les Cadres Sociaux de la Mémoire” (1994), Halbwachs states: “There is no possible memory outside the structure that men living in society use to retain and recover their memories” (Halbwachs 1994, 79).

Halbwachs holds that memory is a social construct that does not consider the possibility of individual remembering by itself. In this sense, memory functions as a rational reconstruction of the past based on well-defined social frameworks with a given ethical position in which memory serves to maintain the values of a group. This point of view is criticized by many authors because it does not consider the creative dimension of memories, as Farias (2011,11) states:

when we are dealing with memory, we are dealing with a field where impressions and recollections come back clad in a creative way, showing each person’s singularity in their perception, interpretation, imagination, or even assimilation of life experiences, even though different cogs fit together in the clockwork of the great memory “machine.” To begin with, there are the traits relating to the lived experiences, which have to do with the production of different subjective arrangements, but which cannot be thought of as mere storage, like a filing cabinet of the past. They are a kind of virtuality that can be updated (Farias 2011, 11).

Memory, Farias explains, does not operate as a mere filing cabinet of the past; memories can be updated, returning creatively in fresh new garb. Consistent with this perspective is Bastos’s (2008, 94) argument that we cannot see narratives as direct, transparent representations of past events. Rather, whenever we tell a story we transform our reminiscences or crystallize certain interpretations, which, together with the narratives themselves, become our new memory of what happened.

Liliana Cabral Bastos (2005, 74) observes that we tell stories in different social contexts and situations, and that studying these stories is a way of

understanding life in society, conveying who we are, and forging relationships with others and with the world around us. Jerome Bruner (1997, 43) notes that narratives are developed when common sense beliefs are violated. In other words, we tell stories about what is unusual, out of the ordinary. In Bastos's (2008, 94) view, narratives "are no longer taken to be direct, transparent representations of past events, but selected, contextualized retellings of memories of events." We talk about our past experiences through the filter of our emotions, which makes us transform and recreate our experience. Every time we tell a story we may be both transforming our memories and crystallizing given interpretations and ways of telling them, and these interpretations and discursive formulations often end up becoming our memory of what happened.

In this section, I presented the theoretical framework to the present study. I begin with the conception of the CWBM as a government cultural policy by the SEEC-RJ.

The Civil Wind Bands Meetings as a cultural policy

According to Ribeiro (1983, 13), the SEEC-RJ conducted a registration process in 1975 in a bid to find out the real conditions of the wind bands in the state of Rio de Janeiro. The initial results revealed a deplorable situation, due to a number of factors: 1) lack of interest on the part of young people, especially in smaller cities and towns, in joining the bands because of a lack of job prospects for musicians in these towns; 2) the poor state of conservation of the bands' instruments; 3) conductors with limited training and preparation; 4) simple repertoire bearing no relation to local and Brazilian roots.

Faced with this reality, SEEC-RJ set about providing the means for the development of communities in such a way as to "free them of their role as consumers of cultural goods, as passive agents, and help them become producers of these very goods, as active agents" (Ribeiro, 1983, 14). Ricardo Tacuchian (2009, 16) recalls that in 1976 he was transferred to the Department of Culture, part of SEEC-RJ, where he worked for ten years as the general coordinator of this project, alongside Nélia Pequeno. In this new job, he was to be a "socio-cultural animation agent," based on the French concept of *animation socioculturelle*. When it came to applying this policy to the wind bands in the state of Rio de Janeiro, it was assumed that valuing the culture of a community would only make sense in its own context, because there it would not appear strange or folksy, but real and with living significance.

Verifying the decline of the wind bands and their exclusion from the cultural mainstream, were they also excluded from every other sociocultural sector of the state? If they were "low culture" in the eyes of the dominant societal strata, how would other cultural subsystems view them? The attempt to answer these questions was the great cultural endeavor made for these

amateur civil wind bands, according to Ribeiro (1983, 15). A consequence of this process was the 1st CWBM, in 1976. The regional coordination group of the Brazilian Literacy Movement (Movimento Brasileiro de Alfabetização, MOBRAL)⁴ had put forward a proposal to organize a band festival; coincidentally, SEEC-RJ already had plans for a similar initiative that very year.

In the next sections, I will set forth some memories of the Portuguese wind bands who took part in the CWBM as represented in the press, and as recorded by myself and by four other participants. The aim is to understand what led them to have such an important role until 1992 and their subsequent decline.

Memories of the Meetings in the press

In this section, I recount some memories of the wind bands founded by Portuguese migrants in Rio de Janeiro⁵ involved in the CWBM, based on research of local newspapers and a literature review about these events. Annex 1 contains a table of the top ranked Portuguese wind bands at each of the Meetings from 1978 to 1992, which shows more clearly the prominence of the Portuguese wind bands in question.

From 1976 to 1986, the official news channel for the CWBM was *O Globo*, the newspaper with the biggest readership in the state of Rio de Janeiro. It even created a logo to indicate any news item on the event. It provided coverage of every stage of the events, from registrations to the finals, with lists of the competing bands, their repertoire, information on the jurors and the conductors, the venues at each stage of the competition, and the competition results. As of 1987, *O Fluminense*, a newspaper from Niterói, a city close to Rio de Janeiro, took over this role.

In the 1st CWBM, held in 1976, only two of the six Portuguese bands active in the state of Rio de Janeiro took part in the competition: Sociedade Musical Brasil-Portugal and Banda Portuguesa de Niterói⁶. Sociedade Musical Brasil-Portugal participated in the final, held in Quinta da Boa Vista⁷, together with eleven other wind bands. While it did not win, it did receive a prize, a kind of special commendation (Ribeiro, 1983, 34).

⁴ The Brazilian Literacy Movement (Movimento Brasileiro de Alfabetização, MOBRAL) was a public foundation created during the military dictatorship in 1967, with the ambitious target of eliminating illiteracy in the country by 1975. Available at: <<http://www.fgv.br/CPDOC/BUSCA/dicionarios/verbete-tematico/movimento-brasileiro-de-alfabetizacao-mobral>>. Accessed on Sep. 10, 2019.

⁵ For more information about bands founded by Portuguese migrants in the city of Rio de Janeiro see: Oliveira, 2018.

⁶ For more information on this band, see: Nogueira, 1998.

⁷ *O Fluminense*, Sep 1, 1976, p. 18.



Figure 1 – Logo of the Civil Wind Band Meeting of the State of Rio de Janeiro, in *O Globo* newspaper

Source: *O Globo*, Oct 7, 1979, p. 11.

The 1978 competition marked the entry of all the other Portuguese wind bands from Rio de Janeiro in the competition. The newcomers were Banda Portugal, Banda Lusitana, Banda Irmãos Pepino, and Banda Portuguesa da Guanabara.



Figure 2 – Performance given by Banda Irmãos Pepino in the qualifying round in Nova Iguaçu, 1978, conducted by António Pepino.

Source: Banda Irmãos Pepino archive.

These five wind bands all took part in the same qualifying round, in Nova Iguaçu. The only one to get through to the final was Banda Portuguesa da Guanabara, conducted by Heitor Francisco Catarino, which went on to win the 3rd CWBM. Its performance included the following pieces: *Bom Amigo*, by Portuguese composer Miguel de Oliveira; overture to the opera *O Guarani*, by Antônio Carlos Gomes, and *Lohengrin*, by Richard Wagner.⁸

In 1979, Banda Lusitana and Banda Irmãos Pepino drew at the 4th CWBM qualifying round, and both progressed to the finals. The table below shows the repertoires played in the qualifying round and the names of the conductors.

Band	Repertoire	Conductor
Banda Lusitana	• <i>Maestro Adoasto</i> (dobrado) – Joaquim Naegele • <i>Intermezzo</i> from <i>Cavalleria Rusticana</i> – Pietro Mascagni • <i>Lena</i> – João Carlos Pinto Ribeiro	Antônio Luciano Coelho
Banda Irmãos Pepino	• dobrado – Joaquim Naegele (not identified) • <i>Menina X</i> (concert march) – Santiago Lopes⁹ • <i>France</i> (patriotic overture) – V. Buot¹⁰	Antônio Pepino

Table 1 – Portuguese wind bands, repertoires and conductors at the qualifying round held in Mangaratiba, in 1979.

Source: Prepared by the author.

In the final, Banda Portuguesa da Guanabara gave a *hors-concours* performance. The two Portuguese bands who competed were not place in the top three. The chart below shows the repertoires played by these bands and their conductors.¹¹

In the first ever change of rules, the bands were split into two categories in the 5th CWBM: “A” for bands with over 36 musicians, and “B” for ones with fewer. According to Ribeiro (1983, 15-16), this change in the rules was

⁸ *O Globo*, Sep. 18, 1978, p. 10.

⁹ According to Sousa (2013, 129), the ordinary march is more solemn, while the double march (or quick march) is faster and livelier, giving the ordinary march a less martial identity and less cadence. That is why it tended to be used to start the bands’ concerts, due to its more solemn nature – something that, in the nomenclature of the bands’ repertoire in the twentieth century, would be renamed the concert march, reflecting the heritage of opera marches.

¹⁰ *O Globo*, Sep. 10, 1979, p. 10.

¹¹ *O Globo*, Oct. 7, 1979, p. 11.

Band	Repertoire	Conductor
Banda Portuguesa da Guanabara (<i>hors-concours</i>)	• <i>Janção</i> (dobrado) – Joaquim Naegele • <i>La Gazza Ladra</i> (overture) – Gioachino Rossini • <i>Carmen</i> (suite from the opera) – Georges Bizet	Heitor Francisco Catarino
Banda Lusitana	• <i>Jornalista Zair Cançado</i> (dobrado) – Joaquim Naegele • <i>Under the Double Eagle</i> (march) – Franz Wagner • <i>Mimi</i> (symphony) – Francisco Marques Neto	António Luciano Coelho
Banda Irmãos Pepino	• <i>Esperança na Vitória</i> (concert march) – Hermínio Santos Leite • <i>Ave Maria no Morro</i> (samba) – Herivelton Martins. • <i>France</i> (patriotic overture) – V. Buot¹²	António Pepino

Table 2 – Portuguese wind bands, repertoire and conductors in the final held at Quinta da Boa Vista.

Source: Prepared by the author.

designed to tackle the fact that the bigger wind bands with the better instruments and musicians always ended up winning the qualifying rounds, which could discourage the smaller bands. According to Ribeiro (1983, 16), the change was well received, as witnessed by the increase in the number of bands participating in the Meetings. Banda Lusitana earned second place in category A that year.

In 1981 Banda Portugal was the only Portuguese wind band not to take part, as in the previous year. In the category B final, Banda Portuguesa de Niterói won third place. The 6th CWBM category A final was held on the two subsequent weekends and Banda Lusitana won third place, despite suffering the loss of its conductor of over 20 years, Luciano Coelho, in July of that year in a car accident.¹³

The rules changed again at the 7th Meeting, consolidating a format that lasted until the last Meeting, held in 2000 (Ribeiro 1983, 28). The bands now competed in three classes, according to their performance in the previous year. The best rated Portuguese wind band this year was Banda Lusitana, ranked 3rd in class I.

¹² *O Globo*, Sep. 10, 1979, p. 10.

¹³ *O Globo*, Oct. 18, 1981, p. 16; *O Globo*, Oct. 21, 1981, p. 10.

“Banda Portugal Wins in Cecília Meireles” was the headline on page 5 of the newspaper *O Globo* on August 28, 1982. It was the first time Banda Portugal, conducted by Heitor Catarino, had won the CWBM, after merging with Banda Portuguesa da Guanabara. Sala Cecília Meireles, one of Rio de Janeiro’s most important concert halls, held the event for the first time, and would be used for it for many years. The headline was a kind of symbolic victory for the project, in my point of view: wind bands were now performing in one of the most prestigious venues in the whole state.

The death of their long-serving conductor, Luciano Coelho, had a strong impact on Banda Lusitana’s performance, and they ended up in fifth place, relegated to class II, and plunged into internal strife. In class I, Banda Portugal was the runner up.¹⁴

On November 5, 1984, the headline on page 5 of *O Globo* read: “Banda Portugal Wins Final of the Meeting”. On this occasion, at the 9th CWBM, class I was again graced with two Portuguese wind bands, Banda Portugal and Banda Lusitana, while all the others competed in class III. Banda Portugal again took first place in class I, while Banda Lusitana came in fifth and was relegated back to class II.¹⁵ On Banda Portugal’s success, *O Globo* wrote:

With 55 musicians, the band has its own headquarters and an excellent musical archive [...]. Thrilled at winning first place, all the musicians embraced and commented on the feat. *Maestro* Catarino, said: “Musically, our victory reflects everything: soul, spirit, dedication, selflessness, and respect. After we performed, I expected we would win. Although I recognize that all the bands performed to a high level, I knew we had a great performance and was confident we would win (*O Globo*, Nov 5, 1984, p. 5).

Some days later, the same newspaper published an article about the conductor Heitor Catarino and the achievement of Banda Portugal at that year’s Meeting, part of which is reproduced below:

Its victory at the 9th State Meeting of Civil Music Bands at the beginning of the month in Sala Cecília Meireles proves Banda Portugal is one of the best in the state. The victory, resulting from the dedication and skill of the 57 musicians, nonetheless had special significance for the group’s leader and conductor, maestro Heitor Francisco Catarino, aged 66 (*O Globo*, Nov 27, 1984, p. 9).

¹⁴ *O Globo*, Oct. 24, 1983, p. 9.

¹⁵ *O Globo*, Nov. 5, 1984, p. 5.

It is interesting to notice that both articles highlight the number of musicians (55 and 57). In fact, even today that would be a large band compared with the others in the state of Rio de Janeiro. At that time, the average size of a wind band was around 40, so Banda Portugal was indeed conspicuous for its size. Both articles also highlight the conductor as pivotal for the band's achievement, without failing to mention the dedication of the musicians.

In 1988, the School of Music of the Federal University of Rio de Janeiro hosted the class I final for the 13th CWBM. Banda Portugal gave a *hors-concours* performance and Banda Irmãos Pepino came in last but was saved from relegation because that year no bands were demoted to class II¹⁶. The table below shows the repertoire played by both bands that year:

Band	Repertoire	Conductor	Class
Banda Portugal	<i>Viajante Seleta</i> (march) – Alexandre Fonseca <i>Carmen</i> (suite from the opera) – Georges Bizet <i>Pop Show no. 3</i> – Amílcar Morais	Heitor Catarino	I
Banda Irmãos Pepino	<i>As Ninfas do Amor</i> (dobrado) – Mathias de Almeida <i>Batuque n.4</i> – Alberto Nepomuceno <i>La Leyenda del Beso</i> (zarzuela) – Soutullo and Vert	Inácio Pepino	I

Table 4 – Participation of Portuguese wind bands in class I of the 13th Meeting

Source: Prepared by the author.

Reporting on Banda Portugal's performance at the 13th Meeting, the newspaper *O Fluminense* wrote:

The fourth band was the hors concours Portuguese band from Rio de Janeiro. They went down well with the audience, with their blue uniform and their poise, hallmark of the performances they have given for four years at Sala Cecília Meireles. (*O Fluminense*, Nov 1, 1988, p. 8)

Curiously, the newspaper refers to Banda Portugal as “the Portuguese band from Rio de Janeiro” even though Banda Irmãos Pepino competed in the same class. This could be because this wind band's name does not contain any reference to Portugal. In fact, this prompted the association's board to change the band's name to Casa Regional de Aveiro (Regional House of Aveiro), as I was recently informed by its president and conductor, José Ferreira. Something else worth noting from the quotation above is the references to

¹⁶ *O Fluminense*, Nov. 1, 1988, p. 8.

Banda Portugal's "blue uniform and their poise." No other band's attire or demeanor is mentioned elsewhere in the article, which suggests this was something that really attracted the audience's attention in Banda Portugal and seems to have been a characteristic of the band.

In this section, I brought to light and analyzed some memories of the participation of Portuguese wind bands from Rio de Janeiro at the CWBM published in the press and in the literature. In the next section, I will present my own memories of playing with Banda Lusitana at these events.

My memories of the Meetings – playing with Banda Lusitana

The first CWBM I ever took part in was in 1987. I was 14, when Banda Lusitana went to Nova Friburgo to compete in class II. I started playing with Banda Lusitana at the beginning of that year, on the E-flat tuba, and I had never participated in an event with so many bands and musicians. The only other bands I had any contact with were the other ones from the Portuguese community, and I must say what I saw rattled me. Banda Irmãos Pepino was also competing in class II, and the feeling I had was that this was not so much a competition between eight bands from different parts of the state as a private *despique*¹⁷ between two Portuguese wind bands. The musicians from both bands knew each other and some even played in both ensembles. The event started with a pre-competition parade, and Banda Irmãos Pepino performed a march that caused a certain commotion amongst the ranks of Banda Lusitana because some of our members recognized it. Interestingly, we normally had a line-up of 30-35 musicians, but this year there were 51. I remember our conductor, Manoel Coelho, being very proud of the size of his band, emphasizing the number of musicians.

I remember another thing that astonished me on this occasion: seeing a 4-valve trombone for the very first time, which a musician in Banda Irmãos Pepino played. Some years later, I discovered that this trombone belonged to Banda Portugal (as did the musician!). Liceu Literário Português (Portuguese Literacy Lyceum) took over Banda Portugal in 2012, and the band had to leave its headquarters, discarding its old instruments and music. Some musicians saved some of that material from disposal and passed it on to Banda Irmãos Pepino, including this very same vintage Czech silvered Amati Kraslice 4-valve trombone, which I purchased and have to this day.

¹⁷ According to Brucher (2005, 26-27), *despiques* are concerts that feature two bands playing on two bandstands at the patrons' feasts in the center and north of Continental Portugal. Although the concerts are not officially competitions, strict performance conventions provide the framework for rivalry that often characterize the relationship between the bands.



Figure 3 – Czech Amati Kraslice 4-valve trombone played by a musician from Banda Irmãos Pepino at the 12th CWBM, in 1987.

Source: Personal archive.

For me, this instrument is a memorial from that period: the only physical memory of that occasion, even though I was not playing it.

As it turned out, Banda Irmãos Pepino was placed high enough to be promoted to class I the next year, while Banda Lusitana remained in class II. The table below shows the repertoire played by Banda Lusitana that year. Unfortunately, I am not able to remember Banda Irmãos Pepino's repertoire:

Band	Repertoire	Conductor	Ranking
Banda Lusitana	<i>Os Gansos do Capitólio (dobrado) – João Geraldo do Nascimento</i> <i>Finalidade – Ilídio Costa</i> <i>Samba Brasil – composer not identified</i>	Manoel Coelho	4 th place

Table 5 – Participation of Banda Lusitana in class II of the 12th Meeting

Source: Elaborated by the author.

At the time of this CWBM, I remember that there was a rule about what repertoire should be performed: one *dobrado* by a Brazilian composer and two free choice compositions, one of which should also be by a Brazilian composer.

The following year, now on the trombone, I again took part in the class II competition with Banda Lusitana in Nova Friburgo at the 13th Meeting. This time, my father accompanied the band and took some photographs and videos of part of the event.

I remember that Banda Lusitana prepared very hard for this Meeting – very different from the year before. We had extra rehearsals, some of which were recorded to improve the band's quality. On the day of the Meeting, we arrived very early at the Sociedade Musical Beneficente Campesina Friburguense¹⁸

¹⁸ Sociedade Musical Beneficente Campesina Friburguense – founded in 1870 by a group

headquarters to have a dress rehearsal. We were all sure that we would be promoted back to class I that year.

Below is a photograph of Banda Lusitana preparing for the opening parade, where we played the Portuguese march *Neca Garoto*, by Herminio Santos Leite.



Figure 4 – Banda Lusitana preparing for the opening parade of the 13th Bands Meeting. At the front of the band is its conductor, Manoel Coelho. I am in the second row, the first musician on the left, behind the tuba.

Source: author’s personal archive.

The table below contains the repertoire played by Banda Lusitana at that event:

Band’s Name	Repertoire	Conductor	Class
Banda Lusitana	• <i>Maestro Adoasto</i> (dobrado) – Joaquim Naegele • <i>Saudade</i> (romance) – Joaquim Naegele • <i>Mimi</i> (symphony) – Francisco Marques Neto	Manoel Coelho	I

Table 6 – Participation of Banda Lusitana at the 13th Meeting

Source: Elaborated by the author.

of republicans and abolitionists in the city of Nova Friburgo. (Catálogo Banda Larga de Bandas de Música do Estado do Rio de Janeiro, 2009, 59).

Once again, the band failed to gain access to class I. I clearly recall the moment, later on, when our conductor told us during a rehearsal that we would no longer be taking part in the Meetings because he disagreed with the classifications in recent years. It was my last participation in a CWBM playing with Banda Lusitana. I competed again four years later, but with another band.

I dedicated this section to my memories of the CWBM while playing with Banda Lusitana and the way it affected me. In the next section, I will reconstruct and analyze the memories of the Meetings based on the memories of some participants.

Memories of the participants of the Meetings

The president of the jury was Celso Woltzenlogel [...] my father, as a free choice piece, picked Lohengrin. When Celso saw it: “Lohengrin for an open space, in the open air, it’s not... it’s good for a hall, for a theater.” My [...] father said to him, “it’s too late to change anything now.” Then Banda Portugal won. Afterwards, even Woltzenlogel congratulated my father and said: “you surprised me” (Interview with José Catarino, 2017).

In this section, I will present and analyze some memories of the CWBM of its participants, specifically one musician, two members of the organization, and one judge, selected from my personal relationships and collected in individual interviews given in person, by phone, and via email.

Just like the passage at the beginning of this paper, the one that opens this section reveals memories of the first participation of Banda Portuguesa da Guanabara at the 3rd CWBM, in 1978, by José Catarino, whom I introduced above. In this narrative, he recalls his father’s choice of repertoire, which surprised the president of the jury and earned the band first place.

Note that in both passages, José Catarino always refers to the band as “Banda Portugal,” when in fact he meant Banda Portuguesa da Guanabara. In 1971, a splinter group broke away from Banda Portugal, led by its conductor, Heitor Catarino, who took with him all its musicians and founded Banda Portuguesa da Guanabara. This band existed until 1982, when it merged back with Banda Portugal under Heitor Catarino’s baton until his death, in 1991 (Oliveira 2018, 163-164).

Alberti (2004, 54) considers that interviews should be seen by the researcher as a whole, as a hermeneutic cycle. Often, they are not so much reality as its representation. “Wrong” data, such as mistaken dates or names, constructed by both individual and collective memories, constitute a type of representation of memory in which there is a gathering of facts around data that do not match the factual reality. There are always multiple memories in

dispute and the representations must be taken as objective facts, informing more about the event than just diverging versions.

Back to José Catarino's account, it seems from what he says that his father never left Banda Portugal, because although the band was under another name, the conductor and the musicians were the same. During my more than 30 years' experience among Portuguese wind bands in Rio de Janeiro, I have only heard about Banda Portuguesa da Guanabara in the interviews for my doctoral research. It seems to me that it is a memory that has been relegated to oblivion.

Curious about how pivotal a role Banda Portugal had at the Meetings, I conducted an email interview with Ricardo Tacuchian (2018), whom I introduced at the beginning of this article, as part of my doctoral research. When I asked him what factors he attributed Banda Portugal's role in the CWBM to, he answered in the following terms:

Banda Portugal's structure was different from all the other civil wind bands in the state of Rio. It was a band, but above all it was an institution with space for its members, who went there to socialize, whether or not they were musicians. This meant it had a strong financial structure, which enabled it to acquire good instruments and hire experienced conductors. Also, Banda Portugal had a strong Portuguese tradition of cultivating ensembles of amateur musicians with a solid musical training, who nonetheless had other professional activities. The band was a recreation option, but was still taken seriously (Tacuchian 2018).

Tacuchian attributes Banda Portugal's success to its financial structure and the solid musical education received by the Portuguese immigrants. He also explains how the band was an opportunity for socializing, but even so was "still taken seriously." As Tacuchian (2018), also points out, when the Portuguese migrants who had played in bands in their country of origin reproduced this practice in Brazil, there were points of contact between the members of the same group that enabled memories to be constructed on a common footing. This is the collective memory (Halbwachs, 2013) of those who had similar experiences in their homeland, which operated as an element of membership and cohesion of the group.

In a phone interview with Glória Ribeiro, author of one of the most important books encountered in the literature review, who also worked in the organization of the Meetings until the 1980's, I asked her about the success of the Portuguese wind bands in the CWBM. She replied:

I think it's something we don't have: discipline. [...] I think discipline, the Portuguese, education – they were so well-bred, weren't they? I had a different idea of what the Portuguese were like, the man from the grocery store. But in the band I got to know real Portuguese society,

refined folk. I think they were very disciplined and because they weren't in their homeland, I think they wanted to really highlight their culture at those moments (interview with Gloria Ribeiro, 2020).

According to Ribeiro (2020), the success of the Portuguese wind bands in the CWBM was down to two factors: their discipline, which is consistent with Tacuchian's comment that although the band was a leisure option, it "was still taken seriously"; and the desire to showcase their culture, since they were not in their homeland. What I understand from Ribeiro's reference to this is the Portuguese wind bands' desire to value their ethnicity, understanding "ethnicity" here as membership of groups that consider themselves and are seen by others as culturally distinct (Leal, 2007, 16). Finally, it is interesting to note that the Portuguese migrants were stigmatized (Goffman, 2009) in Gloria Ribeiro's eyes until she met them in the band, when she changed her mind. In her own words, she got to know "real Portuguese society", polite Portuguese.

For the 15th Meeting, held in 1990, the class I final was held at Sala Cecília Meireles. Banda Portugal, which had performed *hors-concours* in the previous two contests, came back to compete, winning second place¹⁹. Normando Carneiro da Silva, a Brazilian composer and conductor born in João Pessoa, northeastern Brazil, who lived in Rio de Janeiro and played with three of the Portuguese wind bands and was later a CWBM jury member, reports in an email that

Banda Portugal felt it was the best band in Rio de Janeiro, except for the Fire Brigade Symphonic Band (at least they realized this).²⁰ [...] I remember one year, when I was chair of the jury for the State Band Meeting, Banda Portugal got the shock of its life. In fact, they had given a very good performance, but Banda dos Salesianos were better. [...] They didn't have replacement members of the same caliber and the Brazilians wouldn't play for free anymore (interview with Silva 2011).

Carneiro da Silva (2011) highlights two reasons for the decline of the Portuguese bands at the CWBM: 1) a shrinking pool of musicians, mostly Portuguese migrants, upon whom they could call; 2) the fact that any Brazilian instrumentalists called on to replace them had to be paid. Along similar lines is the following passage from José Catarino's narrative:

Well, the main factor for them all doing so badly is the shortage of Portuguese. There aren't any more Portuguese. There aren't any more

¹⁹ *O Fluminense*, Oct. 20, 1990, p. 9.

²⁰ In fact, in the 1950s and 1960s, *O Globo* referred to Banda Portugal as "the best civil wind band in Brazil" (Oliveira, 2018, 212).

Portuguese! And for you to make a band with those characteristics using Brazilians, you have to pay them. [...] Whenever money comes into the equation, quality goes down. [...] And back then, when I joined the band, in 1980, half were still Portuguese, and you could see it was a whole different mood. They played with *gusto*. But as it got watered down, the Portuguese gradually disappeared and the quality went down. And if you don't have a good conductor and you don't have someone to payroll it, you don't have anything (interview with José Catarino, 2017).

Silva and Catarino seems to agree about the reasons that led to the decline of Portuguese wind bands at the CWBM. With his repetition of the sentence “there aren't any more Portuguese,” José Catarino stresses the absence of Portuguese people and reveals in his account, as Silva did, that the shortage of Portuguese migrants to play in the Portuguese wind bands meant Brazilian instrumentalists started being hired to fill the gaps in the sections. José Catarino says he felt these musicians-for-hire impaired their quality and had a rather lackadaisical attitude towards the bands (“Here I am, earning money, so what do I care if we do well or badly?”). With this, he implies that for the Brazilian musicians, playing with a Portuguese band was just another gig, involving no real emotional involvement or commitment to artistic quality. Indeed, by the time he had joined the band, half of the members were Portuguese, whom he felt played “with *gusto*.” This would seem to be one of the key points for understanding the decline of these bands in Rio de Janeiro: emotional ties. Oliveira (2018, 193-194) notes that the Portuguese wind bands in Rio de Janeiro were (and still are) keystones in the life of the Portuguese migrants who took part (and still take part) in them, and that this was because of bonds of affection and a sense of belonging. I recall back in 1987, when I joined Banda Lusitana, the habit of “paying for transport costs” at the end of each rehearsal was already common practice – and was indeed the first money I ever earned as a musician.

Heitor Catarino died on December 31, 1991, just a fortnight after conducting Banda Portugal for the last time, at Sala Cecília Meireles, in what was to be the last time this band was the outright winner at the State Civil Wind Bands Meetings. The next year, I competed in class I, playing with another band, and watched Banda Portugal performing *hors-concours* under Hoover Calheiros, the band's former assistant conductor, at the Municipal Theater of Rio de Janeiro. It was the last time the band would play *hors-concours*. The next year, Banda Portugal competed and, involved in internal disputes since the death of its long-serving conductor, was relegated to class II for the first time in its history, together with Banda Irmãos Pepino, putting an end into an era of glories and victories for Portuguese wind bands at the CWBM.

Concluding remarks

I devised this study to construct the memories of the Portuguese wind bands from Rio de Janeiro in the Civil Wind Band Meetings, to understand what led to their significant presence at these events until 1992, and their subsequent decline.

The memories that emerge from the participants' narratives reveal what factors could lie behind the consistent performance of Portuguese bands at this time, and why this declined from then on. Tacuchian (2018) suggests that the Portuguese bands' success stemmed from their financial structure and the solid musical training of their members. It should be recalled that the Portuguese bands were almost all based in the city of Rio, except Banda Portuguesa, which was from Niterói, and they had well-structured headquarters and a healthy membership.

I would contend that what contributed to their prominence in the competitions had to do also with affective ties. Their collective memory of a past in a shared homeland was reconstituted every time these musicians got together to play the style of music they had once played in Portugal, as pointed out by Reily and Brucher (2016). It is worth noting that the documental research revealed that the Portuguese bands tended to play works by Portuguese composers in the CWBM. For their own-choice pieces, they tended to choose repertoire they were more familiar with, which highlighted their ethnicity and operated as identity markers, as suggested by Lundberg (2010).

Essentially, what the narratives reveal is that these bands entered decline because the number of Portuguese migrants in their ranks gradually dwindled, which prompted them to hire Brazilian musicians to fill gaps in the different sections. Not only did this have a financial impact on these organizations, but for the Brazilian musicians, playing in a Portuguese band was just one more paid job. The human interactions, the repertoire, the institution itself meant nothing to them, as it was not part of their own affective history or their collective memory.

Today, only two of the bands that took part in the third CWBM are still active: Banda Portugal, which since 2012 has been operating under the auspices of Liceu Literário Português, its permanent sponsor, and Banda Irmãos Pepino, which survives with many financial difficulties.

References

- Alberti, Verena. 2004. *Ouvir contar: textos em história oral*. Rio de Janeiro: Editora FGV.
- Abreu, Regina. 2005. Chicletes eu misturo com bananas? Acerca da relação entre teoria e pesquisa em memória social. In: GONDAR, Jô; DODEBEI, Vera (Org.). *O que é memória social?*, p. 27-42. Rio de Janeiro: Contra Capa.
- Assman, Aleida. 2011. *Espaços da recordação: formas e transformações da memória cultural*. Campinas: Editora da Unicamp.
- Bastos, Liliana Cabral. 2005. Contando estórias em contextos espontâneos e institucionais – uma introdução ao estudo da narrativa. *Calidoscópio*, São Leopoldo. 3/2:74-87.
- _____. 2008. “Estórias, Vida Cotidiana e Identidade – Uma Introdução ao Estudo da Narrativa”. *Desvendando discursos: conceitos básicos*. Coulthard, C.R.C; Cabral, L.S (Org.), p. 79-111. Florianópolis: Ed. da UFSC.
- Brucher, Katherine M. 2005. *A Banda da Terra: Bandas Filarmônicas and the Performance of Place in Portugal*. Thesis (Doctorate in Music), University of Michigan, Ann Arbor.
- Bruner, Jerome. 1997. *Atos de Significação*. Porto Alegre: Artes Médicas.
- Catálogo Banda Larga de Bandas de Música do Estado do Rio de Janeiro*. Secretaria de Estado de Cultura do Rio de Janeiro, 2009.
- Farias, Francisco Ramos de. 2011. “Apresentação”. *Apontamentos em Memória Social*, p. 7-9. Rio de Janeiro: Contra Capa.
- Goffman, Erving. Stigma. 2009. *Notes on the Management of Spoiled Identity*. New York: Simon and Schuster.
- Gondar, Jô. 2016. “Cinco apontamentos em Memória Social”. *Morpheus: revista de estudos interdisciplinares em memória social*, Rio de Janeiro, 15/9:19-40.
- Halbwachs, Maurice. 2013. *A Memória Coletiva*. São Paulo: Centauro.
- Lundberg, Dan. 2010. *Música como marcador de identidade: individual versus colectiva*. In: *Revista Migrações*. 7:27-41.
- Nogueira, Ana Maria de Moura. 1998. *Como Nossos Pais – Uma História da Memória da Imigração Portuguesa em Niterói (1900-1950)*. Dissertação (Mestrado em História Social) – Universidade Federal Fluminense, Niterói.
- Oliveira, Antonio Henrique Seixas de. 2018. *Acordes filarmônicos ecoam na Guanabara – memórias e narrativas das bandas portuguesas da cidade do Rio de Janeiro*. Tese (Doutorado em Memória Social) – Universidade Federal do Estado do Rio de Janeiro, Rio de Janeiro.
- Paulo, Heloisa. 2019. *Salazar no Brasil: A colônia portuguesa no Brasil e o salazarismo (1928-1960)*. Edição do Kindle.
- Pires, Rui Pena (Coord.). 2010. *Portugal: Atlas das Migrações Internacionais*. Lisboa: Tinta da China.
- Ribeiro, Maria da Glória Martins (Org.). 1993. *Bandas Fluminenses*. Rio de Janeiro: Secretaria de Estado de Educação e Cultura.
- Reily, Suzel Ana e Katherine M. Brucher. 2016. “Introduction – The World of Brass Bands”. *Brass Bands of the World: Militarism, Colonial Legacies, and Local*

Music Making. Reily Suzel Ana and Brucher, Katherine M. (Org.), 1-31. New York: Routledge.

Sousa, Pedro Alexandre Marcelino Marquês de. 2013. *As Bandas de Música no distrito de Lisboa entre a Regeneração e a República (1850-1910): História, organologia, repertórios e práticas interpretativas*. Tese de Doutorado – Universidade Nova de Lisboa.

Tacuchian, Ricardo. 2009. “15 anos de atuação no movimento de bandas civis e escolares no Estado do Rio de Janeiro”. *Anais do I Seminário de música do Museu da Inconfidência: bandas de música no Brasil*. Biazoni, Mary Ângela (Org.), 13-22. Ouro Preto: Museu da Inconfidência.

**Annex 1 – Portuguese Wind Bands Ranking in the Main Category
of the State Meetings of Civil Wind Bands of the State of Rio de Janeiro,
1978 to 1992.**

Year	Classification	Source
1978	1st Banda Portuguesa da Guanabara	O Globo, Sep. 18, 1978, p. 10
1979	Banda Portuguesa da Guanabara – hors-concours	O Globo, Oct. 9, 1979, p. 10
1980	2nd Banda Lusitana	O Globo, Oct 27, 1980, p. 9
1981	3rd Banda Lusitana	O Globo, Oct 20, 1981, p. 10
1982	1st Banda Portugal	O Globo, Aug. 30, 1982, p. 9
1983	2nd Banda Portugal	O Globo, Oct 24, 1983, p. 9
1984	1st Banda Portugal	O Globo, Nov. 5, 1984, p. 9
1985	3rd Banda Portugal	O Globo, Oct 28, 1985, p. 11
1986	2nd Banda Portugal	O Globo, Oct, 10, 1986, p. 11
1987	3rd Banda Portugal	O Fluminense, Dec. 8, 1987, p. 6
1988	Banda Portugal – hors-concours	O Fluminense, Nov. 11, 1988, p. 8
1989	Banda Portugal – hors-concours	O Fluminense, Nov. 4, 1990, p. 4
1990	2nd Banda Portugal	O Fluminense, Oct. 2, 1990, p. 9
1991	1st Banda Portugal	O Fluminense, Oct. 14, 1992, p. 4
1992	Banda Portugal – hors-concours	O Fluminense, Oct. 20, 1992, p. 4

Filarmónicas ‘in transit’: the Filarmónica Portuguesa de Paris as ‘Welcoming Port’

Maria Helena Milheiro

Long documented in Ethnomusicology as a reference for accommodation of mobile populations, music is widely institutionalised by several cultural groups in Europe. Wind bands in Portugal (bandas filarmónicas) are secular institutions, considered by many as schools of life, as well as being important centres of musical learning, from where good wind musicians come out. The Filarmónica Portuguesa de Paris (FPP), founded in 1987, is the focus of my research interested in issues of identity representation of a nationalist nature. My study is part of an international philharmonic and associative cultural and recreational context, in particular with regard to the Portuguese emigrant movement to France and particularly to Paris.

Music, as expressive practice, has an important role in the connection between migrants and their country of origin, functioning as national identity representation of places and moments of collective and associative sociability on different occasions. The idea of the day-to-day place that is the home, associated to the musical ensemble under study – the Filarmónica Portuguesa de Paris (FPP) – is the reference point of my research. The notion of home as space of “memories, an identity symbol, along with points of resources” (Sobral 1999, 83) is the guiding principle of the construction of national identity representations of a group of Portuguese emigrants in Paris, at a musical level. For this study, I started from a phrase expressed by one of FPP’s musical subjects, *We have houses to build*, considering three perspectives of thinking and seeing the home to which this musician was talking about: (1) the construction of houses as professional activity of a part of the Portuguese emigrants in France and in particular on the FPP; (2) the FPP, along with other related recreative associations, as a collective home and associative community, being, as stated by its members, a welcoming port and a family; and (3) the private and familial homes of the musical subjects of this study, to

characterize their musical backgrounds and experiences and the connection of their own families to the FPP.

Founded in 1987, the FPP is a musical ensemble comparable to similar groups in Portugal (the *bandas filarmónicas*), announcing itself as the only one of its kind in Europe created by Portuguese emigrants¹.

Methodology

The FPP is a special case for the study of the Portuguese immigrant musical practice of national representation in Europe. This group is constituted by musical subjects with their own perspectives and experiences that somehow collaborated for my research. Before fieldwork, I began with an online search for Portuguese recreative associations in Europe, through the Portal of Portuguese communities which involved contact by e-mail with a list of migrant associations with musical activity in three European countries (about one hundred in the Netherlands, France and Luxembourg), with the emergence of FPP in France. Paris is an indisputable centre of cultural interest and the Portuguese representation in the name of the group immediately attracted me. Finally, the philharmonic context on which I had focused in my master's dissertation, left many curiosities open. In the emergence of the curiosity to know about the existence or not of *bandas filarmónicas* outside Portugal, created by Portuguese immigrants in an associative context, I also searched for these groups, through the existing database on the website <http://www.bandasfilarmonicas.com/>, having found the FPP. In parallel, and as part of the preparation of the work project for the thesis, I made a vast literature search to understand and contextualise the object of study.

To study these identity representations in the field, during fieldwork I integrated the band as flutist. I participated in FPP's rehearsals, performances and other activities, also made research in the band's archive and by relevant bibliographical and documentary references to deepen my knowledge and reflections on the subject under study. In a collaborative ethnography with the members of the FPP, their voices were considered, through interviews, questionnaires and several informal conversations with the subjects (conductor, president, members of the foundation, younger members, descendants). Complementing fieldwork, audio and video recordings and several photographs were made. In this field process, I considered the social and human differences of all subjects, always trying to be as objective as possible,

¹ This study is under the academic supervision of Prof. Dr. Maria de São José Côrte-Real (NOVA FCSH) and co-supervision of Prof. Dr. Damien Francois Sagrillo (Université du Luxembourg), as part of the doctoral programme *Music as Culture and Cognition* on the NOVA University in Lisbon and funded by the Foundation for Science and Technology.

respecting the culture of my collaborators who, being Portuguese, and living in such a different country from which they left, have different perspectives and life experiences that characterise, identify and make them unique. To my active collaborators in this study, here I leave special thank you.

After the fieldwork, I developed reflections that had been initiated in the meantime, completed established interpretative frameworks, reviewed field notes and completed the writing of the chapters and sections that make up the thesis. During these three-time intervals, for theoretical research and ethnographic writing, I continued to make readings of several authors of reference for the study; I have participated as a listener and as a speaker in several national and international lectures, seminars and conferences; I did archival research in the band under study and in libraries in Paris and Portugal; and as a result of fieldwork, writing of ideas, thoughts, life stories and the voices of the collaborators of the FPP.

Portuguese wind bands in emigration

The several associations of Portuguese migrants all over the world, despite their diverse activities annually, have all a common goal: to make known and preserve the traditions and aspects of culture and sports from the country of origin, as an asset for a better integration of its members into the host society. As such, these institutions work as points of cultural interfaces, as they carry out activities that are characteristic of a country in another distinct place, even adapting some of these practices to the new life contexts of its members. Considering that many emigrants played in wind bands in Portugal before their mobility, and that the role of musician has remained in many cases, here I address some examples of *bandas filarmónicas* founded by Portuguese emigrants in different host countries.

The Portuguese wind bands founded in other countries, despite with some similarities with *bandas filarmónicas* in Portugal, have a few distinctive elements as identity markers: (1) the repertoire these bands play, values Portuguese music or at least music written or arranged by Portuguese composers; (2) the name of the bands is, many times, in Portuguese and highlights the origin of its members; (3) some bands put in their banners the colors of Portugal or symbols of the country of origin, stressing the differences of these groups from others that are similar but not Portuguese, in the countries where they are based. In this way, the using of symbolic resources of the country of origin reinforces the importance of the *bandas filarmónicas* as representations of national identity in any host country (Reily and Brucher 2013; Oliveira 2018).

In some destination countries of the Portuguese emigration, namely Brazil and United States of America, wind bands also function as networks between

individuals of the Portuguese communities on these countries, helping each other in finding jobs for those who freshly arrive in the country (Oliveira and Pinto 2017, 20). In the case of Filarmónica Portuguesa de Paris, this help in the search for the first job has already existed more frequently. Today this does not happen so often because those who arrive already have a working contract, or gets it through family relatives. However, it should be noted that Portuguese communities worldwide consider bandas filarmónicas as places of memory, of national identity representations functioning as “welcoming ports” (interview Ricardo Martins,² June 2017).

There is a higher number of Portuguese wind bands in the United States (32) and Canada (23), mainly with individuals from the archipelagos of Azores and Madeira. These people left the country at the end of the 19th century and first decades of the 20th century, driven by whale fishing boats that recruited workers on the islands. In the cases of South American countries, Portuguese people moved with the dream of the so-called gold chase in Brazil, ending up staying in this country, or moving to neighbouring countries like Venezuela. Although the Portuguese emigrants to these countries created wind bands since the beginning of their displacement, in Brazil nowadays there are only two in activity. In Venezuela there is only one band functioning, since 1986. From the second half of the 20th century, the Portuguese emigration flows turn to the old continent, although not being completely stopped to the Americas. Despite the large flows to European countries, and to France in particular, that affected so many individuals that were musicians in the bandas filarmónicas of their hometowns, there is only one known ensemble like this in Europe, outside Portugal: the Filarmónica Portuguesa de Paris.

Filarmónica Portuguesa de Paris

Some of the older members of the FPP, in France since the 1960's, before the band's foundation played in French fanfares and wind bands (orchestres d'harmonie), leaving these groups because of the group's ending of activities. These events triggered, together with the existence of several Portuguese emigrants with musical skills and the will to play and relate to one another, the idea for the creation of a Portuguese wind band (banda filarmónica) in Paris. In an associative context, the FPP was founded by Nicolau Lopes, with the name Harmonie Eglantine, having its first official public performance on November 1, 1987 in Créteil. In 1988 the group changed headquarters to the Cultural Association of the Portuguese Workers in Paris (ACTP), changing its name to Banda Filarmónica Portuguesa – ACTP Paris. Since 1992-3 the group

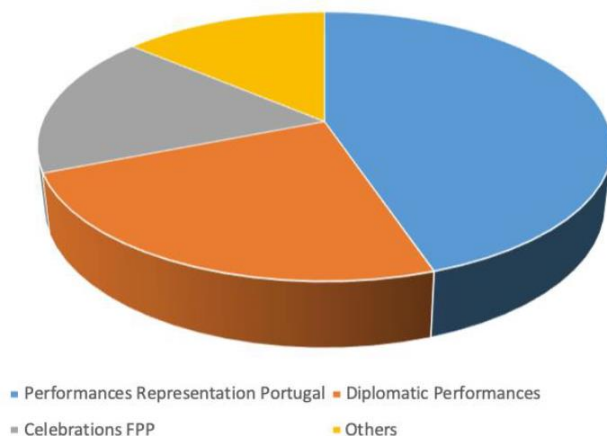
² Ricardo Martins is the president of the Filarmónica Portuguesa de Paris, since 2018.



Pic. 1: Filarmónica Portuguesa de Paris in formation, april 2018.
Photo taken by Stéphanie Gomes da Nazaré. In the front row, at the middle, the conductor André Novo (without instrument) and to the right the current president Ricardo Martins (trombone).

is an independent association, with the name Filarmónica Portuguesa de Paris (Philharmonique Portugaise de Paris) that remains today. Now, the president is Ricardo Martins and the conductor is the young trombone player André Novo, being the group constituted by around 38 members, more men (29) than women (9) and with an average age of 55 years old. As in any associative organism that includes a band or orchestra, the FPP has a conductor and an administrative board in every season. The conductor is the only active member that is paid for his services within the group, being the group itself paid for every activity performed.

Regarding activities and repertoire, until about five years ago the association organized an international festival, inviting several folklore groups (ranchos folclóricos) and wind bands from Portugal. The band participates also in several events organized by the group or by other associations (graphic 1), being these performances divided in four main types: (1) in representation of Portugal (Portuguese National Holidays, Portuguese religious festivities); (2) in diplomatic celebrations (French National Holidays, events with the representation of State figures); (3) in several cultural practices, with or without a specific Portuguese representation in their organization (random concerts) and (4) events organized by the FPP itself (anniversary dinners). These activities take place all year round, accompanying the school year, starting in mid-September and ending in July.



Graphic 1: Performative contexts of the Filarmónica Portuguesa de Paris.
Author's graphic.

Being the FPP a wind band created on an urban context and in a foreign country for its members, some of the performances in which the band participates are diplomatic celebrations of French national holidays, as are the cases of commemorations of the end of the two great wars (8 May and 11 November, that are holidays in France but not in Portugal), as well as initiatives of the various parish councils of the several neighbourhoods in gardens and parks, where the band plays in bandstands and stages. The band has also participated in the embellishment of marathons, between the Eiffel Tower and Versailles, in which the group was located in a passing spot of the course and was playing to encourage those who ran. These services are not performances with a Portuguese representation in the organization, although there is always a representation of Portugal in all the band's performances, since the repertoire played is constituted mostly by Portuguese music pieces and written or arranged by Portuguese composers. The group's name is also a representation of the country of origin.

One of the more important services for the FPP in 2018 was the performance in the celebration of the centenary of the participation of the Portuguese Battalion in the battle of La Lys (North of France) during World War I. In this event were present the President of the Republic of Portugal, Marcelo Rebelo de Sousa and the Portuguese Prime-Minister, António Costa, as well as representatives of the Paris City Hall, taking place in the Avenue des Portugais (Paris 16) and a plate was placed on this same street to pay homage to the Portuguese soldiers. There were also present several representatives of the different branches of the League of Portuguese Combatants in France. In addition to this event, the FPP is also requested by the several Portuguese emigrants' communities in different villages in Paris' surrounding areas, in

which it participates in religious celebrations in honour of Our Lady of Fátima, which in Portugal is celebrated on May 13 but in these locations takes place in the weekend before or after. As all FPP members and also the organizers of these festivities work during weekdays, these celebrations have to be held during the weekend. In these services, the band participates in the procession and with a concert, of larger or smaller size depending on the location and if there are other groups that also are invited to play (such as folklore or percussion groups).



Pic. 2: FPP in different performances. Taken from the band's facebook page: <https://www.facebook.com/philharmonique.portugaisedeparis>. Accessed 2016-2019.

In addition to these festivities of Portuguese emigrants in different localities near Paris, the FPP also performs in fairs and similar events dedicated to Portuguese endogenous products, organized by the emigrants or by public/private institutions that are responsible for promoting Portuguese commerce. The Santa Casa da Misericórdia of Paris has been, in the last five years, organizing a solidarity marathon whose revenues revert for Portuguese families with difficulties in France. In these events the band performs in a concert, being the repertoire variable according to the existence or not of a stage in the space of the race. In all of them participate some Portuguese sports' celebrities such as football players (Rui Barros and Pauleta) and the

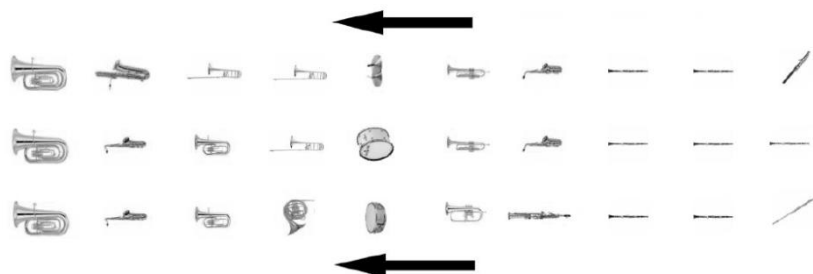
athletes Fernanda Ribeiro and Rosa Mota. Another type of FPP performances as a specific representation of Portugal are the masses in Portuguese, in which they play in a few moments of the religious service, the remaining musical moments being assured by the choir of the church. These are usually followed by meals or small parties with the emigrants and families residing in the location of the churches, in recreative associations, whether or not it coincides with specific days that are celebrated in Portugal. The FPP has also been invited to perform at events organized by Radio Alfa, a radio station founded by Portuguese emigrants that emits in Portuguese and French, directed to the emigrants and descendants in France.



Pic. 3: More performances of the FPP. Taken from the band's facebook page: <https://www.facebook.com/philharmonique.portugaisedeparis>. Accessed 2016-2019.

Because the FPP is a band with a smaller number of musicians from what is seen in most of the *bandas filarmónicas* in Portugal, its placement (pic. 4) in street parades and processions is usually made with three musicians per row. As can be seen, the tubas go in front, followed by tenor and baritone saxophones and euphoniums and trombones shortly after. In the middle of the formation goes the percussion, with snare drum, bass drum and cymbals, being followed by trumpets and alto saxophones. At the tail are the clarinets and flutes. At the present time there are no horns or soprano saxophone. The

band’s musicians come and go according to availability, being necessary sometimes to adjust the instrumental constitution (for example, the musician that played soprano saxophone changed to tenor for lack of the first instrument in 2017-2018).



Pic. 4: Placement of the FPP in formation on the street parades.
Author’s image.

In the case of FPP, as it is the only Portuguese wind band in France, there is no rivalry with other bands of the same type. Although in this country there are also such instrumental ensembles, the orchestres d’harmonie, there is currently no collaboration between these French bands and the Filarmónica Portuguesa de Paris. Picture 5 shows the placement of the FPP when in concert. Although at present time there are not all the instruments shown, this is a placement from previous years where they existed and when they eventually reappear.



Pic. 5: Placement of the FPP in concert. Author’s image.

Association Franco-Portugaise de Puteaux (AFPP)

Founded in Puteaux by Portuguese emigrants that integrated the Portuguese Catholic Community, the Association Franco-Portugaise de Puteaux is a non-profit association with the aim of promoting Portuguese culture in France and to maintain relations between the two countries. Independent association since 1999, the AFPP has a regular associative program that includes, in addition to celebrations of important dates for the Portuguese people during the calendar year (January 6, Valentine's day, Popular saints in June, Halloween, Saint Martin – November 11, Christmas), several cultural activities: classes of Portuguese language, folklore group (*rancho folclórico*) Flores de Portugal, football (soccer) team *Os portugueses de Puteaux* and Hip-Hop and Zumba dance group *Pirilampos*. In addition to its cultural action of Portuguese representation and transmission of associative values, the AFPP also plays a social role of solidarity, having signed in 2018 a partnership with the social solidarity institution Santa Casa da Misericórdia de Paris, to offer help and support to Portuguese emigrants in this region. Although the association's action is primarily directed to its members, the AFPP is open to any individual who shows interest for Portuguese culture. Keeps relationships with the community it serves and other associations, as is the case with the Filarmónica Portuguesa de Paris.



Pic. 6: Facade and symbol of Associação Franco-Portuguesa de Puteaux.
Author's photograph of the facade and symbol taken from the AFPP's website:
<https://afpputeaux.wordpress.com/>, accessed 1 September 2018.

FPP-AFPP – Welcoming Port

Different associations and cultural institutions of emigrants often connect and collaborate with each other in the organization of events, cultural activities or sharing facilities for sociability moments. These diverse sharing and

collaborations between associations creates bonds of friendship and fraternity among the communities of Portuguese emigrants, often dispersed in the same host country. In this way, and despite being an independent institution today, the FPP has the support of the AFPP on several occasions, such as: **(1)** in making some rehearsals in the facilities of the AFPP, when it is not possible to rehearse on the usual place and **(2)** in social and fundraising dinners organized by the band. The FPP in return, participates with performances for the AFPP or the Municipality of Puteaux in events like Portuguese masses, associations’ festivities, municipal parades and celebrations. This relationship began in 2009, remaining these collaborations today. Thus, I was able to verify that these two institutions of Portuguese emigrants help one another, sharing spaces and relationships of fraternity, through the organization of performance and recreational activities. This thus allows a good integration of their members in the host society where they live, representing together some Portuguese identity markers in France (in terms of gastronomy, music, festivities, socialisation events, etc.).

Final remarks

Just like the wind bans in Portugal, the Filarmónica Portuguesa de Paris is a school of life, for all intergenerational exchanges taking place within the institution and between its members, the general public and, most importantly, all the family relatives and friends who accompany the band. As several members have told me, the FPP is a family and a collective home, also taking place an informal education, through all these exchanges mentioned. The construction of associative entities is a way to combat the “absence of the presence” (Rocha-Trindade 1989 in Rocha-Trindade 2015, 366), the connections to Portugal always present in the emigrants (the absent from their country of origin). I was able to verify the creation of networks between different recreational associations and with the FPP, all of which are working towards a common goal: the transmission and valorisation of the Portuguese culture in France, in order to better maintain links with the country of origin, but also in order to better integrate emigrants in the host country. Assuming that the musical performance is “effective for an interpretive observation of citizenship representation in the intercultural arena” (Côrte-Real 2010, 75), and that music serves as a means of interaction of individuals from different social and life contexts, I intended to look for characteristics in the way emigrants execute their individual and collective identity markers, in order to observe and show patterns of national identity representations in the cultural encounters in which they interact.

References

- Côrte-Real, Maria de São José. 2010. "Revisiting Citizenship: migration and fado in the play of identities in the United States". In *Migrations Journal 7, Special Issue: Music and Migration*, edited by Maria de São José Côrte-Real, 73-98. Lisbon: Alto Comissariado para a Imigração e Diálogo Intercultural.
- Oliveira, Antonio Seixas e Pinto, D. S. 2017. "Acordes D'Além-Mar – Memórias das Bandas Filarmónicas Portuguesas nas Américas no Século XX" in *Tempo e Argumento* 9(22): 8-43.
- Oliveira, Antonio Seixas. 2018. "Acordes filarmónicos ecoam na Guanabara – Memórias e narrativas das bandas portuguesas da cidade do Rio de Janeiro". PhD diss., UNIRIO – Universidade Federal do Estado do Rio de Janeiro.
- Rocha-Trindade, Maria Beatriz. 1989. "A presença dos ausentes". *Sociedade e Território. Espaço: Emigração e Retorno, Revista de Estudos Urbanos e Regionais*, 3. In *Das Migrações às Interculturalidades*, edited by Maria Beatriz Rocha-Trindade. 2015, 364-372. Porto: Edições Afrontamento.
- Reily, Suzel Ana e Brucher, Katherine (eds.). 2013. *Brass Bands of the World: Militarism, Colonial legacies, and Local Music Making*. New York: Routledge.
- Sobral, José Manuel. 1999. "Da casa à nação: passado, memória, identidade". *Etnográfica* III (1): 71-86.
- Sousa, Pedro Marquês. 2017. *Bandas de Música na História da Música em Portugal*. 2nd edition. Porto: Fronteira do Caos Editores.

North American Portuguese Filarmónicas – an Update and Summary

Paul Niemisto

This is a recent study of the North American Portuguese *Banda Filarmónica* culture, primarily in New England: Massachusetts, Rhode Island, and Connecticut. Through citations in numerous local newspaper articles, telephone and email correspondence, and reviewing internet sites, I have found current information about the activities of local Portuguese bands and festivals.

My interest developed while during similar research among Finnish American bands, focus on: social function in community, sources for musical material, specific activities in the community, recruiting and maintaining membership, contact with the homeland, evolution the ensembles and music over time, and educational missions. The paper lists an index of North American *Banda Filarmónica* with their background information, a brief repertoire list, and a report on historical questions and some testimonials.

With the announcement of the conference “Our music, our world: wind bands and local social life” at the University of Aveiro, October 10th-12th, 2019, I was inspired to do this study: the Portuguese immigrant *Banda Filarmónica* in North America. It is about today of the very active and sizeable movement among the Portuguese, with a focus on in New England. I have a long-time interest in American immigrant wind bands, and having done similar work about Finnish American bands. If the reader is familiar with the *Filarmónica* tradition you may enjoy this review. Those of you now learning about Filarmónica in America for the first time, you may find this paper helpful in planning any future inquiries.

While doing background research regarding the Finnish immigrant brass bands in the United States, I became aware of the Portuguese immigrant filarmónicas of Rhode Island, New Hampshire, and Massachusetts. They have a somewhat parallel story that of the Finns, although the Portuguese bands formed much later in the 20th Century. I had the good fortune of knowing two participants in these Portuguese bands who then lived in Minnesota, both

professional musicians; and they told me their stories. I then made a plan to learn more about the New England Portuguese and their bands when an opportunity arose. My goals with this research have been to learn about the contemporary situation with immigrant Portuguese bands, and how they have changed in recent generations.

The primary work in English had been done in the early 2000s by Katherine Brucher, who had the Important experience of being a participant observer not only among the New England Portuguese, but also among the bands in Portugal. Her papers present a very detailed and broad picture of the musicians, the processes, and the interaction between the New England bands and the Portuguese mainland hosts. That they have been relatively recently written has given us threads of the story that still are active. I have relied on her work to guide me through these efforts (Brucher 2013).

Brief Sketch of the History

Compared to many other ethnic band stories in the US, the Portuguese *filarmónica* tradition is quite recent. A 20th-Century phenomenon, the earliest *filarmónica* would be about the time just before World War I. In the late 19th century, before such bands were popular, the Portuguese immigrants, mainly Azorean and Madeiran, settled in Providence, Bristol, and Pawtucket in Rhode Island, thus establishing a destination for future immigrants. In Massachusetts, they came to New Bedford, Taunton, Fall River, Gloucester and Provincetown. And, they also moved to Hartford and New Haven in Connecticut. “It was easy to get into this country in those early days,” wrote Portuguese immigrant Lawrence Oliver in his autobiography. “America was a free port. To get in, all you needed was a little money in your pocket, so that the authorities could be sure you wouldn’t be destitute and be on relief right away” (Oliver 1972, page).

Even during the Great Depression, Portuguese immigrants found opportunity in America. As Capt. Joseph Captiva, a Provincetown fisherman, told a government interviewer in 1938, “it’s a good place to live. Good money an’ chances for the’ young people. They say it’s bad times now, but we ain’ never seen bad times here like in ol’ country” (LOC 1939).

The newcomers soon began to form fraternal benefit societies, printed their own newspapers, and maintained strong ties to the Roman Catholic Church. They formed committees of *festeiros* to stage the religious festivals that continue today. The religious festivals subsequently helped Portuguese immigrants retain their sense of community and identity. And, of course, they formed bands, in the style of the ones they knew in the Azores and mainland Portugal.

A series of volcanic eruptions in the Azores from 1957-58 spurred the second wave of Portuguese immigration to the United States. The *Capelinhos*

volcano, on the coast of the Azorean island of Faial, erupted on Sept. 27, 1957 and it didn't stop until Oct. 24, 1958.

Miraculously, no one was killed, but the island was covered then with ash. It destroyed homes and forced several thousand residents to leave. Subsequently, the USA Congress in September 1958 passed the Azorean Refugee Act allowing 4,800 Azoreans to immigrate (New England Historical Society 2019).

Two important towns in this story are New Bedford and Fall River, Massachusetts, separated by a few miles, both on the coast in Southern Massachusetts. New Bedford had been a magnet for Portuguese immigrants from all backgrounds – mainlanders, Azoreans, Madeirans, Cape Verdeans. It had already for many years been home to Portuguese whalers, sailors, tailors, mill workers, shopkeepers, health professionals and musicians.

Fall River became a comparatively more homogeneous Portuguese community: it became the destination for Azoreans predominantly and was comprised mostly of 20th Century immigrants. The rapid industrial development of Fall River started later than its Northern counterparts of Lowell and Manchester. Fall River, when the Azoreans arrived, was an industrial hub with many cotton mills. Brucher notes that “Fall River has the highest concentration of people claiming Portuguese heritage in the United States, the majority coming from the island of São Miguel in the Azores,” and added that the robust *Banda Filarmónica* still “helps perpetuate Fall River’s reputation as home to a thriving Portuguese community” (Brucher 2013, 100). Both towns supported year-round *Filarmónica* activity and interacted with each other.

The bands usually had a social club intended to raise money through tavern liquor sales, restaurants, and charitable gambling. They were affiliated with a local Roman Catholic congregation, which assured their involvement in the many elaborate festivals during the year, which depended on bands for street processions and ceremonies.

The more recent Portuguese bands are now populated by many members in their 50s and were started in the 1970s, often created from earlier bands either within the same organization or in the same community. These new generation musicians wanted to create newer style bands. Emanuel, leader of such a newer band, told me it is today harder to recruit younger players. “The teenagers no longer are willing to give up time on weekends for rehearsals and performances. College aged youth now are less likely to come back home for the summers”.¹ He expressed concern about the future, as the musicians get older and new ones are harder to find. This situation varies from town to town, depending on when a band was formed, or re-formed, and the general

¹ Araújo Emanuel, from the Bristol Portuguese Independent Band Club, from telephone conversations and email in March 2019.

musical profile of the community. A healthy public-school instrumental music program generates new talent for the *filarmónicas*, but also creates competition for time.

The *Filarmónica* tradition has also been active in Canada, most especially in Hamilton, Ontario, and other cities near Toronto. Two Canadian Portuguese bands that have attracted some attention outside their region: the *Banda Filarmonica di Hamilton*, reported in a paper by Keith Kinder (Kinder, 2012), and “Holy Spirit” *Filarmónica* of London, Ontario, which commercially recorded in 2007.²

Instrumentation

This discussion of the typical instrumentation for an American *Filarmónica* is based on available photographs and videos, and well as CDs jackets and other texts. It is not very different than a typical American town band: usually three clarinet parts (about two players on each), alto and tenor saxophones (often two players on each), trumpets (usually six on three parts), “trompa” alto horn or melophone (multiple players), trombone (three parts, can be doubled), baritone (one part but often multiple players), tuba-sousaphone (often more than one) and percussion, which usually will include bass drum, snare drum(s), and cymbals.³ As an example, the Wesley Ferreira London Ontario *Filarmonica* discussed below had a total of thirty-three players. Bands’ descriptions have shown that there can be many more or some less than that number. The photographs reveal some changes with the passage of decades, most notably a move from sousaphones to concert tuba. The tuba is a much more challenging instrument to carry in the street, but provides the sound wanted in a concert setting. This also reveals the recent trend among the *filarmónicas* toward indoor concertizing. Missing entirely from any banda is an oboe, bassoon, French horn, or baritone saxophone. These are harder instruments to use outdoors but may soon be more common in the ensembles that favor concert settings. In general, the original *filarmónica* instrument list is based on common practices in many European countries in the early 20th Century.

Kinder writes that the Canadian Portuguese band instrumentation differs from others in North America (Kinder, 2012, pp. 124-125). I assume the “others” he is referring to American bands from an earlier era. The evidence in New England shows the influence of local American bands on the Portuguese groups, especially from the school bands and military bands. (see, for

² Ferreira, Wesley, from email correspondence and phone conversations in March 2019.

³ The illustrations, 1-8, show a variety of group sizes and instrumentations, with a trend toward expanding the numbers and variety of instruments with the passage of time.

instance, attached illustrations 6 and 8 for more fully instrumented modern bands). These American bands started to include more woodwinds at about the era of Sousa in the 1890s. The homeland Portuguese bands favored mostly brass instruments since the groups primarily played outdoors. The American military bands were a destination for many male Portuguese musicians during the war years. They would return home with those influences. Local school bands are a current source of new young players for the *Filarmónica*. The trend in recent years is for North American Portuguese *Filarmónicas* to play more sit-down concerts in addition to outdoor ceremonial music, thus making more woodwinds an attractive addition (see South Coast Today, 2016, re LusoFest)

Repertoire

A useful resource for hearing the repertoire played by North American *filarmónicas* are the sizeable findings on Facebook of the many bands that have amateur video recordings, especially of processions but also of concerts. This is a substitute for the researcher who is unable to travel to New England, California, or Ontario and experience the music first-hand. Unfortunately, the musical titles played on the Facebook videos are not often noted in the recordings, so there are unanswered questions. Ferreira includes a brief essay in his CD liner notes, explaining his choice of material and how it is typical.⁴ Kinder summarizes that “the music performed by Canadian Portuguese bands falls largely into two categories: devotional music associated with church services and music for entertainment, which is played in concerts or *arraiais*.”⁵ Both Ferreira and Kinder cite a third category, the medley, overture, or fantasia, somewhat longer and meant to be played in a concert setting. Ferreira’s essay explains the nature of the non-march repertoire: “The works making up the largest part of the concert program fall under no particular category, though some are often given the description of overtures, *rhapsodias*, or *fantasias*. They are predominantly one- movement works with contrasting sections, such as a theme and variations. Pieces are often divided into sections by fermatas”⁶.

Appendix A lists the material that was selected by Ferreira and Leite for their fairly recent recordings. Regarding religious repertoire, I gather that it was played in outdoor ceremonies and was not taken into the sanctuary. Brucher also regularly mentions individual pieces in her essays.

⁴ Ferreira, Wesley, from email correspondence and phone conversations in March 2019.

⁵ A possible translation of *arrail* is “village fair”.

⁶ Ferreira, Wesley, from email correspondence and phone conversations in March 2019.

Another source for remote learning on the internet about *filarmónica* repertoire is the many newspaper articles that describe Portuguese religious festivals. These often include concert details, with the repertoire listed. An example, from the Taunton Gazette describes a “grand concert” of combined bands at “LusoFest” 2016, co-ordinated by Tobias Monte from University of Massachusetts-Dartmouth:

Grande Banda Filarmónica will perform at 6 p.m. in the Main Auditorium.

Repertoire:

- Portuguese and American National Anthems
- “Pela Lei e Pela Grei” Portuguese March, conducted by Tobias Monte
- “Dos Açores ao Algarve” Medley, conducted by Tony DaCosta (conductor of Our Lady of Angels Band)
- “The Italian Girl in Algiers” Overture, conducted by João da Silva (conductor of St. Anthony’s Band)
- “Margens do Águeda” Rhapsody, conducted by Manuel Canito (conductor of Our Lady of Light Band)
- “American Flourish,” conducted by Alfred Pacheco (conductor of Senhor da Pedra Band)
- Highlights from *Grease*, conducted by Peter Camara (conductor of Santa Cecília Philharmonic Band)
- “The Stars and Stripes Forever,” conducted by Tobias Monte. (DaSilva, 2016)

This concert list, played in a sit-down setting, reveals important contemporary factors in deciding about repertoire. In 2016, these Portuguese bands chose to play only four of their nine selections from the traditional *filarmónica* repertoire. The rest were American, except the Rossini transcription. The composers’ names are missing from the article. This example represents many similar press releases, mostly readable on the internet.

The International Military Music Society-Portugal has been recently publishing their “top twenty” list of band composers on Facebook, which incorporates several generations including very old and very modern writers. This list occasionally connects with names that are mentioned among the North American *filarmónicas* repertoire lists, such as Ilidio Costa, who is well represented in Ferreira’s recordings⁷.

Information Gathering

My strategy for collecting information from the Portuguese bands in New England was to send letters, make phone calls, send email messages, or send

⁷ See <https://www.facebook.com/photo.php?fbid=158792461612234>

Facebook messages, depending on what contact information I could find. This process ultimately included sending a questionnaire asking about each band's history. The responses have been mixed: some bands never did get back to me and some were very helpful. Prof. Brucher warned me that data gathering from the New England clubs would not be easy. I am especially grateful to Emanuel Araújo from the Bristol Portuguese Independent Band Club, Dan Moreno and André Morais from the Sons of Portugal Band in Danbury Connecticut, Tobias Monte from the music faculty at UMass Dartmouth, and researcher Miguel Moniz, for their responses and suggestions. The Portuguese Cultural Archives at UMass Dartmouth was willing to help, but their holdings were not very deep on musical activity. Archival material about the Portuguese filarmónica in America will mostly be found in club basements or in private hands, according to Arraujo. Keith Kinder's paper from IGEB 2012 provided useful information and models for inquiry. (Kinder 2012)

Questionnaire

The questionnaire for collecting more detailed information simply listed my curiosities about the bands. It was distributed as an email attachment. At the time of this publication the responses to these questionnaires remains incomplete and will benefit from future collection efforts.

I learned that there were many possible variations on how the bands were formed and functioned. Some of them were independent of any religious congregation, though they performed in the community in the same way others did. Some are now celebrating about 80 years of activity; some are less than 50 years old. Without a doubt the band with the most visibility on the internet is the Santo Antonio Band from Fall River, Massachusetts, with numerous recordings and videos on Facebook and YouTube, and a generous Facebook home page with photos and other information. All the functioning bands have at least a Facebook presence, but it's also clear which ones have been developed by younger more cyber savvy members.

The few successful phone contacts related to this research have been the most interesting. The bands and social clubs obviously keep a strong connection with the old country: I regularly had my calls answered by someone who barely spoke English, who passed the phone on to another, who then asked me to call back later. Not all those initial efforts yielded any results. This will be an ongoing investigation.

Observations

The general characteristics of the American Portuguese Filarmónica, as gathered from available sources, can be summarized as follows:

The *filarmónicas* organize instrumental music education for developing young players, usually in cooperation with local public schools. Many of the bands are a center for private instrumental music lessons, and many of the senior members of the groups have extensive experience as teachers. Older members may have been trained by the “apprentice” system or in the military (either Portuguese or American); Travel to nearby towns who also have Portuguese *bandas* is common and usually annual, often as an exchange. Bands will also often host other community *filarmónicas* from North America and Portugal; The bands are usually supported by a society which also has a building with a bar, restaurant, event center, catering service, and a rehearsal room. Proceeds from these effort fund instruments, uniforms, and travel; The bands usually have uniforms that are in the style of school marching bands, paramilitary with a coatless alternative for summer weather (see Kinder 2012, 125); The *filarmónica* conductor of today often has had American military music training (or older ones, Portuguese), or a degree in music education from an American university. Their taste in repertoire may lace some American music into the tradition playlist; Weekly rehearsals are held during normal season and biweekly rehearsals in preparation for major festivals or events; Repertoire is Portuguese and American. The Portuguese repertoire is almost always found only in hand manuscript. I didn’t come across any examples of traditional music that had been published. Antonio Lança was one example of apparently many composer/bandmasters in New England whose music was usually played only by the local band, jealously guarded from other bands. (see repertoire lists Appendix 1 below); The size of the groups ranges widely. A group of 40 players appears normal. The attached photos included show the early and recent examples of these bands and numbers range from 20 to 40; Frequently a *banda filarmónica* will plan occasional concert tours to the Azores or Portugal, often to communities where there have been family connections or sister city affiliations. Brucher’s paper is a detailed account of such an exchange (Brucher 2009); The Azorean immigrants often preferred coming to coastal America, either New England or California. Even many of the Canadian Portuguese are settled along the St. Lawrence. These are people who must have lived for generations close to the shore. A lot of the fishing boats and pleasure craft in those New England coastal marinas belong to Portuguese families (Medeiros- Martins 2018).

The Reminiscences

Citations from personal interviews as well as excerpts from written memoirs serve to flesh out the information offered about how a *Portuguese filarmónica* operated in America.

George Monteiro, emeritus professor from Brown University, in Providence RI- in the middle of the Portuguese *filarmónica* region of New England,

wrote perhaps the best reminiscences in his essay “Why I Am of Two Minds When It Comes to John Philip Sousa” – a reminder that Sousa had Portuguese heritage, which he chose to ignore (Montero 2013, 97).

For me, though, the club had a certain festive significance, especially in the public role it assumed on two occasions a year. There was the feast of St. John’s (São João), celebrated at the summer solstice in June and the Club’s marching and concert band (its *filarmonica*, as the Portuguese have it) was in full display. On Decoration Day, the band marched, rather slowly, from the Club grounds to the Mount Calvary Cemetery, to commemorate the dead—in the somber but always deeply reverent way typical of the Portuguese. A second march, three weeks later, through different streets, was shorter, more energetic, and more joyful. It was carried out to call attention to the opening of St. John’s, as everybody called it—Portuguese or not. The St. John’s march began at the Club, on Chase Street, down what is now Lusitania Avenue, left on Broad Street, a right on to Titus, another at Abbott, a third right at Mill Street, another right at Broad, followed by a quick right on Lusitania, ending—after traveling the equivalent of just about two city blocks—at the club grounds. The band played the whole way, if I remember correctly, mostly marches. As it happened, the Lusitania band marched right by my house on the corner of Titus and School streets, and, thus, these annual St. John’s marches feature among the earliest of my memories (Montero 2013, 98).

He went on to describe how each band would start off the day courteously and respectfully enough, but somewhere along the way, there would be a perception on the part of one of the directors that certain pieces were being played to satirize or ridicule the performance of one of the other bands—citing their ineptitude or a bad choice of music, for instance. Soon two of the bands—if not all three—were in full competition (*desafio*). Invariably, one band would ignore its allotted time for playing and the band whose time was usurped would start another tune as loudly as it could while its competitor was still playing. The victim just would not put up with the insult or countenance any further disrespect. These feuds carried over, from feast to feast, year to year, of course, as evidenced, in fact, by the time the members of one band secreted a wooden coffin onto its bus, springing it out at its rivals at the right moment to show that the other was going to be buried that day.” Monteiro admitted this incident as probably here-say.

Monteiro recalls when he was young, it was Sr. Antonio Lança, once a sergeant in the Portuguese army and the beneficiary of a good musical education, who directed the Lusitania Club band, while Sr. Antonio Augusto Temudo, largely self-educated but resplendently decked out maestro, along with his musicians, in the most gaudy uniform imaginable (he designed the

uniforms himself, it was said—coats and caps that were blue and red and yellow with touches of gray; the Valley Falls band was dressed in black). He directed the Portuguese Social Club's band. This imposing Portuguese musician, "decked out like Hollywood's idea of the proper dress for a military dictator in a banana republic" was Monteiro's uncle. (Montero 2013, p. 99)

Some memories from the northernmost Portuguese community of Lowell – "As the smoky aroma of *linguiça* and the savory goodness of kale soup filled the air around the Holy Ghost Fairgrounds off Rogers Street, the music would begin – the rat-at-tat-tat of the snare drum, the low soulful bellow of the trombone, the melodic trill of the clarinet." (Myers, 2012)

Then it would not stop for four or five hours, as Lowell's Portuguese community celebrated one of several festivals held throughout the year, from St. Anthony's Festival to the two Holy Ghost festivals and the three-day Our Lady of Fatima feast.

"They were chop-busters," musician John Leite recalled. "But we had a lot of fun". (Myers, 2012) The musicians accepted these festival blows as challenges, especially when there was the possibility of competition with other bands.

The Portuguese came to Lowell from island communities of Graçiosa, Medeira, Terceira and others, and they brought with them their religion, their food and, above all, their music. From slow funeral dirges (*marças graves*), to the celebratory marches and romantic, sometimes tearful love songs and serenades, they used music to keep connection with each other and share their culture with the rest of the community.

The Portuguese Colonial Band was formed in 1940 by Belarmino Leite, along with Tony and Augie Silva, and conducted by clarinetist Joe Ferreira. John Leite joined the band on trumpet when he was 13. "We wore what we called the ice-cream suits," Leite said. "They were kept at Scripture's Laundry on Lawrence Street, and you had to unfold them like sheets of plywood they were so stiff." The crisp white uniforms looked great when they first put them on, once the musicians started sweating in them, they "turned into laundry," said Leite.

While the Portuguese religious feasts were important events, one focus for the musicians was the "Battle of the Bands." At the Holy Ghost grounds stood two bandstands, a concrete slab between them. On one side was the Lowell band, on the other usually the Taunton City Band. These were essentially concerts in dialogue, usually later in the day after the processional.

Throughout the 40's through 60's, Massachusetts was teeming with Portuguese bands from Lowell and Taunton to Cambridge, Fall River, New Bedford and Gloucester and they liked to compete. At its peak, the Lowell band was a strong 40-piece phenomenon, and this would be typical: small enough to fit on a bus or two but big enough to look good and make a big sound in the street.

The then young John Leite took over as the band's director in 1954, after returning to Lowell from a stint in the U.S. Army, where he played bass trombone with the 7th Army Symphony Orchestra. That band continued playing until disbandment in 1965.

We used to do all the feasts in Lowell, Gloucester, Cambridge, New Bedford, and Fall River. We traveled a lot with the band, you know. We would play mostly at Portuguese feasts. We used to do parades in Lowell too. Memorial Day, that's when Lowell had parades. People were five-deep on the sidewalk from St. Peter's, where St. Peter's church used to be, and where McDonough's Funeral Home is up there on Highland, from there all the way down, straight down Gorham Street, and then Central Street. And then hang a left when you hit the wall at Woolworth's, and down past City Hall. The Portuguese band became the band that would peel off to Cardinal O'Connor Parkway, turn around and face the parade group, and play for all non-musical marchers. We played marches for all groups coming by. (Myers 2012)

What I learned is that there were many possible variations on how the bands were formed and functioned. Some of them were independent of any religious congregation, though they performed in the community in the same way others did. Some are celebrating 80 years of activity; some are less than 50 years old. Without a doubt the band with the most visibility on the internet is the *Santo Antonio* Band from Fall River, Massachusetts, with numerous recordings and videos on Facebook and YouTube, and a generous Facebook home page with photos and other information. All the functioning bands have at least a Facebook presence, but it's also clear which ones have been developed by younger more cyber savvy members with sophisticated web pages.

The phone contacts related to this research have been the most interesting. There is no doubt for me that the bands and social clubs keep a strong connection with the old country: I regularly had my calls answered by someone who barely spoke English, who passed the phone on to another, who then asked me to call back later.

Three Significant Figures- Leite, Lança and Ferreira

In trying to learn about the growth of Portuguese *filarmonica* activity in America, I looked for the key personalities who moved the bands forward. Three have emerged: one from the earlier years, one from the mid 20th Century, and a younger one from the 1970s.

Antonio Lança epitomizes the multi-talented musician who often pioneered the Filarmonica movement in America: a trained bandmaster with abilities as an instrumental technique teacher and a composer. Such leaders were found behind the local band and often had in other groups, traveling to promote good practices through the Luso communities. Some evidence of this

can be found in the old music archives where pieces by such local composers can still be found, written in manuscript and unpublished.

Lança was trained as a military musician in Portugal. He was listed as a director, at least for a while, for several New England filarmónica bands. More than one band has his composed music in manuscript in their libraries, telling us that they were recopied by hand among the musicians. We are lucky to have several of Lança's pieces recorded, both by the John Leite-Lowell project, and the Wesley Ferreira- Portuguese Heritage project. There are many other recordings of Lança repertoire on YouTube and Facebook that are not specifically identified as being by him.

John Leite, the Lowell native previously cited, completed a studio recording of filarmónica music, using his own Lowell community band and its library archives. His access to the original Lança manuscripts compelled him to feature that music on the "Leite Concert Winds" CD of 2012. (Portuguese Colonial Band of Lowell by "Leite Concert Winds" available on CDBaby)⁸ Leyte is a successor figure, who saw the earlier work of Lança as important and strived to make it better known. His work is well documented in interviews and newspaper articles. His recognition of Lança as a significant, in addition to Leite's lifetime musical leadership and work at promoting and preserving the movement in his community, spotlight him as a notable figure.

The research on Lança is still very incomplete and would be a priority for future filarmónica investigations. His story and his compositions are fascinating, even with very sketchy information. Fortunately, I know that the material is there waiting to be discovered. Photographs of Leite at work in the Lança archives is reassuring (Lowell Historical Society 2013).

An important earlier recording of Portuguese filarmónica band music was one organized by the then young Portuguese Canadian Wesley Ferreira in 2007 (*Across the Ocean: The Music of Bandas Filarmónicas* – CD Baby).⁹ This was produced and recorded in Canada. Ferreira, a clarinetist, is now widely travelled as a soloist and teaches at Colorado State University. Born in Canada to parents of Portuguese heritage, he started to play with *Filarmónica* as a boy. He received his musical training at the University of Western Ontario (B.M) and Arizona State University (M.M and D.M.A). He directed the "Holy Spirit" *Filarmónica* of London, Ontario, and formally studied the Portuguese tradition as a musicologist while at University.

The project, generated in 2006 by the Canadian *Association of Bandas Filarmónicas*, formed the Portuguese Heritage Band whose primary initiative was the assembly of an ensemble of about 30 "all-star" musicians drawn from bands across Ontario to perform and record music in the traditional style, with

⁸ See Illustration 7

⁹ See Illustration 8.

the intention of raising the profile and stimulating interest in this form of music-making. The two CD recordings are titled *Across the Ocean: Music of the Bandas Filarmónicas*.

These recordings were made under Ferreira's artistic leadership while he was still in Canada. They show great perspicacity on his part in predicting a need for high quality recordings of *Filarmónica* "classics." Carefully made recordings of traditional Portuguese American wind remain rare. He joined the music faculty at Colorado State University in 2011 where he maintains a thriving clarinet studio. Any of his more recent involvement with the *filarmónica* tradition is not documented, although there was a plan to record a third album.

The musicians recruited for this recording were obviously highly trained and the audio result is a very tasteful and elegant, a model for other bands. At the time of this report, I have had only brief communications with Dr Ferreira, but learn that he specifically chose the works from what was played for the processional *arraial*, including "typical marches that are played in the street especially after religious processions, however it is not uncommon to also hear them in a concert." He goes on to describe the other genres included in his recordings: "Works making up the largest part of a *Filarmónica* concert program fall under no particular category, though some are often given the description of 'overture' or 'rhapsodias', or 'fantasias'. They're predominantly one movement works with a variety of contrasting sections."¹⁰

See the playlists of these recordings by Leite and Ferreira (Appendix 1). They are all available on CDBaby and several other internet sources. This is very beautiful and expressive repertoire.

Some conclusions

Portuguese community band activity in the United States and Canada is comparatively recent, as is much of the migration. It appears that the very earliest New England Portuguese bands started to cease activity around World War II, and when the founders got too old to keep the activity going. Many revived again, often under a new name, in the 60s or 70s. Both world wars influenced the situation. Newer bands started as late as the 1990s. Regardless of longevity, most of the Portuguese communities have active *filarmónicas* continue today. They all draw on well-known traditional music brought over from Portugal and the islands, but also proudly play music of composers found in their own midst. This homegrown music has not been studied. There is some concern about the future as it appears to be more difficult to recruit younger players each year. The California Portuguese *filarmónicas* are of a more recent vintage–They are no less active than New England.

¹⁰ Ferreira, Wesley, from email correspondence and phone conversations in March 2019.

To be sure, the Portuguese *banda filarmónica* culture in the US and Canada remains vibrant and positive, seeming to be energized by a still active Portuguese immigrant community of listeners and musicians. However, Kinder points out two rising problems which seem to occur with all the bands: with a growing population of young players joining the bands but having more limited time in modern culture, with the proliferation of church festivals (some communities have twenty), makes it increasingly hard to keep the loyalty of the youth with so many weekends committed to filarmónica. The other point related to him by players is that many musicians, by now mostly American born and trained, have other memberships which potentially dilute their availability, such as school bands, jazz groups, and other non-ethnic community music making (Kinder 2012, 131).

Using the music education system developed in Portugal as a model, I have thought that perhaps the Portuguese communities could see their *bandas* as a solution to the deteriorating American public-school music programs, at least for their own Portuguese sons and daughters. That might be a clear way to plan for the future of the movement.

References

- Bastos, Cristiana. 2018. "Migrants, inequalities and social research in the 1920s: The story of Two Portuguese Communities in New England". *History and Anthropology Journal*. 29/2:163-183.
- Brucher, Katherine. 2013. "Crossing the Longest Bridge: Portuguese Bands in the Diaspora". *The World of Music, new series*, Transatlantic Musical Flows in the Lusophone World. 2: 99-117.
- Brucher, Katherine. 2009. "Viva Rhode Island, Viva Portugal! Performance and tourism in Portuguese-American bands". *Community, Culture, and the Makings of Identity: Portuguese-Americans along the Eastern Seaboard*, ed. Kimberly DaCosta Holton and Andrea Klimt, 203-226. Dartmouth, Mass: University of Massachusetts, Dartmouth Press.
- Kinder, Keith. 2014. "The Portuguese Community Band of Hamilton, Ontario", *Kongressbericht Coimbra, Portugal 2012*, 121-132. Tutzing: Verlegt bei Hans Schneider, 2014,
- Monteiro, George. 2013. "Why I Am of Two Minds When It Comes to John Philip Sousa" *InterDISCIPLINARY Journal of Portuguese Diaspora Studies* Vol. 2. <https://www.newenglandhistoricalsociety.com/how-portuguese-immigrants-came-to-new-england/>
- Oliver, Lawrence. 1972. *Never Backward: The Autobiography of Lawrence Oliver*. Edited by Rita Larkin Wolin. San Diego: Noyes Press.
- Reily, Suzel and Katherine Brucher. 2013. eds. *Brass Bands of the World: Militarism, Colonial Legacies, and Music Making*, edited by Suzel Reily and Katherine Brucher. Farnham: Ashgate.

Silva, Lurdes C. da / O Jornal. *Taunton Gazette* Mar 8, 2016. <https://www.tauntongazette.com/article/20160308/NEWS/160306263>

Other references

Medeiros, Feligénio and Paulo Martins. 2018. “An Azorean In Boston With a Passion for Sailing“, *Feel Portugal USA eMagazine*. August 20, 2018. https://www.youtube.com/watch?v=PvJKb_qbcRo

Lowell Historical Society. Spring Newsletter 2013. PO Box 1826, Lowell, Ma. P4 <https://www.lowellhistoricalsociety.org/contact/>

South Coast Today, March 11, 2016. Southcoasttoday.com ~ 25 Elm Street, New Bedford, MA 02740

Appendix A – Repertoire from selected recordings

Heritage Portugal Project 2007- Wesley Ferreira

CD1

Title	Composer
1. Adios Madrid-	Miguel de Oliveira
2. Miss Mary-	João P Mineiro
3. Alda-Francisco -	M Neto
4. O Fagundes-	João C Bettencourt (Portuguese Canadian)
5. Momentos Menores-	Ilidio Costa (b 1937- Portuguese)
6. Incognita-	Angelo Moreira
7. Pela Ordem e Pela Patria-	Ilidio Costa

CD 2

1. Transfiguração	Antonio A. DaSilva
2. Rosas de Maria	Francisco do Rego Paquete
3. Invocação a Deus	Fernando Ferreira da Costa
4. Hino de Senhor Santo Cristo	Manuel José Candeias
5. Hino do Espírito Santo	Jacinto Ignacio Cabral
6. Hino do Santissimo Sacramento	
7. Hino da Nossa Senhora de Fatima	
8. Hino da Santa Cecilia	
9. Perola 59	Angelo Moreira
10. Lagrimas e Sorrisos	J. M. Branco
11. Finalidade	Ilidio Costa (b 1937- Portuguese)
12. A Rua do Capelão	Alfonso Alves (b 1959- Portuguese)
13. O Pezinho da Vila	Alfonso Alves
14. Lisboa à Noite	Alfonso Alves
15. Concerto às 10	Ilidio Costa

Colonial Band Lowell- Leite Project- 2012

(primarily works of Antonio Lança)

Leite Introduction (spoken)

A Portuguesa

Mãos Sobre O Mar

Rhapsodia #5

Rhapsodia Da Festa

Marcha Grave X.P.T.O

Rhapsodia #4

Pepita Creus

Rhapsodia Flaviense

Marcha O Arrogante

Appendix B – *Bandas Filarmónicas* in North America, a Listing

This section includes available information on the known functioning Portuguese community wind bands in North America. The material was collected from telephone interviews, email correspondence, and Facebook or webpage sites. Those bands with limited information have not used the internet for outreach. Note that many of the groups have been reorganized in the 1990s, although they may derive from original bands that were formed in the early 20th Century.

NEW ENGLAND

Banda Espirito Santo /

Portuguese American Center Inc.

59 Charles St

Lowell, MA

Banda Espirito Santo is a community band located in Lowell, MA. It is comprised of over 40 musicians who contribute to New England communities through weekly musical performances. The Holy Ghost Band is in the heart of Lowell, Massachusetts. The band rehearses weekly during an eleven-month season that runs from October through August. Weekly parades and concerts are a highlight of the summer season.

The goal of the band is to share their love of music by performing high quality music that encompasses several genres including traditional Portuguese songs, classical pieces and pop favorites. Founding year 1940- History: Colonial Band of Lowell.¹¹

Filarmónica Santo Antonio Inc. ¹²

575 Cambridge St

Cambridge, MA 02141

¹¹ See Illustration 1

¹² See Illustration 3

It was August of 1972 at the Portuguese barber shop on Cambridge St., where two gentlemen, Jose Arruda Ponte and Manuel Pereira Silva, noticed that there was a need for a Portuguese Band in Cambridge again. Through word of mouth as well as the Portuguese radio station they put out a call for musicians.

The call was answered. With an initial 17 musicians Jose Arruda Ponte (the band's first conductor) set out to create a band and continue the beautiful tradition of the Portuguese *Filarmónica*. Their first meeting was in the basement of the old

Portuguese church to talk about how they would develop and manage this band. The first board members were voted in and they were: President Manuel Silva,

Secretary Amandio G. Silva and Treasurer Manuel Tavares. They also decided on the name of the band *Filarmónica Santo Antonio*. With initial loan of \$750 from the Portuguese Credit Union, FSA was able to purchase uniforms and instruments for its musicians.

Rehearsals began in November of 1972 and on July 6, 1973 they got their first official job playing for Portuguese American Civic League, Somerville, MA. They were without a home for 7 years, holding practices and meetings in many of the Portuguese associations in the area, such as the Copa, Saint Anthony's Church and other clubs of the community. It was a dream to have their own home and that dream became a reality in 1979 with the purchase of an old building at 575 Cambridge Street.

Banda Recreativa Portuguesa
61 North End St
Peabody, MA 01960
Founded 1974

Banda N Senhora do Rosario
157 Gano St
Providence, RI
Founded 1968

Lusitana Juventude Clube Banda
10 Chace St
Cumberland, RI 02864

The Lusitanian Youth Club *Filarmónica* Band continues to thrive after more than ninety years of existence. The Lusitana Band is of utmost importance in the Cumberland Luso-American community encouraging young musicians of all ages to improve their musical knowledge.

Started in 1926 by six members, the Cumberland Lusitanian Youth Club Philharmonic Band is currently comprised of members from 10 to 92 years old. There are some families that have several generations. This Luso-American music society has included a wide range of musicians such as music teachers as well as a Brown University band director in Providence. Most performances of the Filarmónica Band often involve parades and processions in Portuguese festivals, festive days and holidays in the region. More recently this Philharmonic Band welcomed the

President of the Portuguese Republic, Marcelo Rebelo de Sousa, to visit the state of Rhode Island for the celebration of Portugal Day, playing the Portuguese and American anthems.

The Philharmonic Band has been visiting Penalva do Castelo every four years since 2005. The villages of Cumberland in Rhode Island and Penalva do Castelo are sister villages. A large percentage of the Portuguese in this American village are from the Penalva do Castelo region.

Mr. Jaime Rodrigues started in the Lusitana Band playing saxophone in 1996. Later, in 2010, he became conductor of the band. Since its inception, it has been committed to keeping the Band alive and active in the community.

Banda Nova Alianca

(Banda Santo Antonio Pawtucket)

43 Humboldt Ave

Pawtucket, Rhode Island 02860

Founded 1993

On Sunday, September 14, 1993 in the St. Anthony's Parish Hall, a meeting was held by a group of people with one vision. The meeting was organized by Mr. Jose Ponceano and accompanied by Mr. Manuel Remigio Fernandes, Jose C. Mancebo, Carlos Vieira, Joao Garcia and Julio Alves. This meeting was held to discuss the possibility of forming a marching band at St. Anthony's Parish in Pawtucket. At this first meeting, the first directors and the name of the band would be chosen. Mr. Ponceano chose the name of the band to be "*Banda Nova Alianca of St. Anthony's, Pawtucket, RI*" to make unity between the organizations within the parish, parishioners/non-parishioners and anyone interested in joining the marching band. At the following meeting on October 1993, there were already 38 members interested in joining the organization. Mr. Ponceano's vision was a step closer to becoming a reality. Teachers were ready to teach; students were ready to learn, and musicians were ready to rehearse. After months of teaching/learning and rehearsing, the band was finally ready to enter the streets of Pawtucket on Pentecostal Sunday in 1994.

With continued dedication, Mr. Ponceano and *Banda Nova Alianca* traveled to São Miguel, Azores in May 1998. The band has also traveled to many other places including Toronto, Canada and Hamilton, Canada.

The Banda Nova Alianca of St. Anthony's, Pawtucket, RI started with nothing. It started all with gifts, borrowing from people, holding dinners and with a lot of dedication and hard work. It is now a big group of young people with a new band house and a new vision.

Banda Senhora Conceicao Mosteirense

369 Hope St

Fall River, Massachusetts 02721

Banda De Nossa Senhora De Fatima

81 Jefferson St

Newark, NJ

<https://www.facebook.com/bandanossasenhoradefatima>

Banda Lira Sao Francisco Xavier ¹³

Orchard St

East Providence, RI 02914

Founded on October 13, 1993, the vision of Lira São Francisco is to provide a culturally diverse experience through musical performance and education. We strive to create an environment that will foster respect, responsibility, dedication & integrity. To this end, band members will serve the community with pride to produce a quality musical experience for audiences that will inspire and motivate while each member forges life-long memories and friendships.

Lira São Francisco Xavier was founded by a group of Azorean immigrants residing in the city of East Providence, Rhode Island who wished to continue a cultural tradition from Portugal in the United States by forming a philharmonic marching band for the surrounding community. The founding committee of the band, President Mr. José Gouveia, Vice President Mr. Leonardo Oliveira, First Secretary Mr. Aldino Rodrigues, Second Secretary

Mr. Aldolfo da Silva, First Treasurer Mr. António Vieira and Second Treasurer Mr. Francisco Amaral, held a general interest meeting on September 29, 1993 in which twenty musicians from the Portuguese community eagerly came forth to participate in the new band which was incorporated on October 13, 1993. Lira São Francisco Xavier held its first rehearsal in the Trinity Brotherhood Club located on Sutton Avenue in East Providence, RI under the direction of Mr. Manuel Xavier, the band's first conductor. More than six hundred people came to see the band's first public performance on April 17, 1994 in the Saint Francis Xavier Parish Hall. On May 22, 1994, the

¹³ See Illustration 4

band participated in its first community job at Saint Anthony's Church in Fall River, MA.

Sociedade Filarmónica Sao Joao
845 Washington St Stoughton, MA
NA

Banda Nossa Senhora Da Luz
664 Quarry
Fall River, MA

Our Lady of Light Band
664 Quarry St.
Fall River, Massachusetts 02723
Founded in 2001

Banda Nossa Senhora Dos Anjos
1450 Acushnet Ave
New Bedford, MA

Banda Santo Antonio Fall River
1040 Pine St
Fall River, MA

Banda Senhor Da Pedra ¹⁴
81 Tinkham St
New Bedford, MA

Founded in April 1991 the mission of the *Senhor da Pedra* Band is to provide a culturally diverse experience through musical performance & education and to create an environment that will foster responsibility, dedication & integrity. To this end, band members will serve the community with pride and produce a quality musical experience to audiences that will inspire and motivate while having fun and forming life-long memories and friendships.

Banda Filarmónica Santa Isabel
577 Wood St
Bristol, RI 02809
Founded 1990

Sons of Portugal Band ¹⁵

¹⁴ See Illustration 6

65 Sand Pit Road

Danbury, Connecticut 06810

The Sons of Portugal Band was founded in 1940 by the Sons of Portugal Club. The Band today continues to provide musical entertainment to greater Danbury. The Sons of Portugal Band began rehearsing at the end of 1939 and was officially formed in 1940. Fortunato Rodrigues Neves was the first conductor and he led the band for the first time in public on May 30, 1941. In 1944, the band disbanded due to the U.S. involvement in World War II. Shortly after the war, in 1947, Joaquim Rodrigues pulled together the musicians and recruited a new conductor, Victor Capellano, who conducted until 1958.

Sebastian ‘Sebbie’ Francisco was next in line as conductor and as conductor he led the band through its greatest era. Mr. Rodrigues remained administrative director until 1962, at which point, Mr. Joaquim ‘Jack’ Moreno took over as administrative director. Under the leadership of Mr. Moreno and Mr. Francisco, the band won numerous awards and to this day is considered one of the best bands in the area. The band continues to perform to this day, recently celebrating a milestone of 75 years from its founding in 1940 and about to celebrate 80 years in 2020. The band is community based, averaging 40 adolescents to aged adults performing together in both concert and parade events throughout New England. We can be found marching in holiday and firemen’s parades as well as performing in concert for Christmas and the bands anniversary celebration. We pride ourselves in being a non-profit organization and allowing members to join for free.

The band rehearses every Sunday at The Portuguese Cultural Center, 65 Sand Pit Road Danbury CT from 10:30am to 12:30pm where breakfast is offered before rehearsal. This band is completely community based so whether you are Portuguese or not does not matter. We currently have members from WCSU, Danbury High, Bethel High, Immaculate High, and Citizens of Fairfield County.

Portuguese Independent Band Club

588 Wood St

Bristol, RI 02809

Founded 1919. “2018-Good news this year, the Bristol Portuguese independent band after an absence of about five years will again be headlined in the Labor Day Parade of Lights. And don’t forget those fireworks. The PORTUGUESE AMERICAN CITIZENS CLUB, SPORTS CLUB, AND THE PIC work hard to put this on. They can use all the help, personal and financial, that you can give them. Let’s keep this Festa alive and growing. I’ll be there, will you?”

¹⁵ See Illustration 2 and 5

Banda Nossa Senhora do Rosário

157 Gano St
Providence, RI
Founded 1968

CANADA

Filarmónica Lira Bom Jesus
1026 Speers Rd. Unit 8
Oakville, Ontario L6L2X4

Filarmónica Lira Bom Jesus was born from a small group of enthusiasts who got together in 1968 to participate in a religious feast of *Santíssima Trindade*. Due to poor finances, there were no instruments for them to use therefore this group of 13 individuals had to find ways to get some instruments. They ended up buying a few instruments and the rest of the instruments were lent to them, so they were able to perform at the feast fantastically.

In 1969, this small group was later joined by 19 more enthusiasts and soon enough in the same year these individuals formed a band & appeared in public for the first time in a religious feast of *Senhor Santo Cristo* with about 30 players under the conducting of maestro Zulmiro Silva. The musicians were uniformed & named them “*Filarmónica Lira Bom Jesus of Oakville.*”

Our band is the second oldest of the Portuguese bands of Ontario. The band always stuck by its Portuguese culture musically even in a country so multicultural & diverse like Canada, it wasn't always easy to maintain especially to the young generation. The directors of this band were sincerely congratulated for their hard work in captivating youth in joining them in expressing something so wonderful that is “music,” the universal language.

It was in 1975, under the conducting of maestro Zulmiro Silva that *Filarmónica Lira Bom Jesus* went to the islands of Azores, specifically to the islands of Pico & Faial, in which the majority of its musicians were born.

Banda Lira Portuguesa de Brampton
25 Fisherman Drive
Brampton, Ontario

Associação Filarmónica Portuguesa de Calgary
4550-32 Street SE
Calgary, AB T2B3J7

The *Associação Filarmónica Portuguesa de Calgary* was founded in October 1983 by a group of people with a love for the Portuguese culture and its tradition of music and bands. Since then the organization has grown to include 45 musicians, an active music school and a membership of over 100

people. The band has performed mainly in Calgary and Edmonton, Alberta as well as in Winnipeg, Manitoba and Oliver, Penticton and Victoria,

British Columbia, Fall River, Massachusetts and Gustine and Artesia, California, USA. In addition to performing at various Portuguese Festivals, the band has also performed in local cultural and community events in Calgary, Alberta including the Calgary Stampede Parade and Global Fest. 2003 was a year of milestones for the *Associação Filarmónica Portuguesa de Calgary* as we celebrated our 20th Anniversary with the release of our first CD and the official opening of the AFPC Rehearsal Hall. And in March 2006, we made our debut on the internet with our first official website.

We would like to thank all of our musicians, families, friends and members for their continued support and look forward to many more accomplishments and memories together at the *Associação Filarmónica Portuguesa de Calgary*.

Portuguese *Filarmónica* Band of Vancouver

Portuguese Cultural Centre of BC, 5455 Imperial Street, Burnaby
604-258-8001

<https://www.facebook.com/portuguesebandofvancouver/>

Filarmónica Portuguesa de Montreal

260 Rue Rachel E

Plateau-Mont-Royal

Montreal, QC H2W 1E6 Canada

This group is dedicated to members, ex-members and all people who from near or far contributed to the excellence of the first Portuguese marching band founded in the province of Québec, Canada.

Holy Spirit Band – London, Ontario

134 Falcon St, London, ON N5W 4Z1, Canada

<https://www.holyspiritmarchingband.com>

Founded 1975, the Holy Spirit Marching Band is an organization that has its roots in the *Bandas Filarmónicas* of both the Azores islands and mainland Portugal. It is a brass and woodwind band that consists of on average 40 – 50 musicians. It is a non-profit volunteer institution that performs at many cultural events in concert along with traditional parades such as Canada Day and the Santa Claus parade. It is made up of young and older non-professional musicians who enjoy playing music for their attentive audiences.

Banda do Senhor Santo Cristo. Toronto

Founded in 1966

Affiliated with St. Mary's Church

m.me/bandadosenhorsantocristo

Banda Lira Spirito Santo, Cambridge, Ontario.

870 Townline Rd, Cambridge, Ontario N1T 2G3

Founded in 1970, the *Banda Lira do Espírito Santo de Cambridge* made their debut by performing for the City of Galt (as Cambridge was known pre-amalgamation). Since then, B.L.E.S. has performed throughout Ontario, including Canada's capital, Ottawa.

—

The Banda Portuguesa da Hamilton

129 MacNab St. N., Hamilton

L8R 2M2, Ontario – Canada

Founded: November 1971.

CALIFORNIA

FILARMÓNICA DO ARTESIA D.E.S.

11903 Ashworth Street

Artesia, CA 90701

The *Artesia DES* band was founded in 1972 (although the Portuguese Community of

Artesia had a band from 1927-1945). We are the second oldest Portuguese band in California. The origin of the band goes back to January of 1972 when a group of men

researched the possibility of forming a musical group to play for a “Danca de Espada” (typical medieval theatrical dance) organized by Anselmo Correia and others.

These men were successful in putting together such a project that a few months later – in August of 1972 – they were asked to play at a “Portuguese Day” celebration – promoted by the Artesia Eagles Soccer Club – at Artesia Park. The Artesia Eagles Soccer Club, led by Ercilio Cardoso and others, helped form the band, the folklore group and the bullfights in the park for that weekend. The first song they played was called “*O Teu Trompete*”. From then on the idea of founding a Portuguese band grew stronger.

Throughout our history we have represented our hall and our Portuguese

Community all over California, as well as Fall River, Massachusetts (in 1997), the Azores Islands (in 1986, 2002, and 2017), and Toronto, Canada (2007). We also organized the first “*Festival das Filarmónicas*” in California in 2004 and proudly hosted it again in 2016. We plan to continue visiting many parts where immigrants have settled or where our forefathers came from.

Sociedade Filarmónica União Portuguesa de Santa Clara,
1375 Lafayette Street,
Santa Clara

Founded 1974. We perform music for various Portuguese festivals.

We provide music lessons free of charge to any willing to learn. If you're interested, please contact us here or by email. The band has performed at various locations across California as well as Canada, Massachusetts and the Azores islands.

Azores Band of Escalon,
1432 1st St,
Escalon, CA 95320

The Azores Band of Escalon was founded in 1980 by local Portuguese immigrants with the desire to maintain the musical traditions of their homeland. The

Filarmónica performs at local festas, bullfights, and at many other events held by the

Portuguese community. The Azores Band of Escalon is known for its energetic performances at the bullfights held in the San Joaquin Valley and is one of the best *bandas taurinas* in California.

Portuguese Band of San Jose (*PBSJ*),
100 North 27th
Street, San Jose, 95116,

The Portuguese Band of San José was founded in 1971 by Mr. Eleutério Borba. The band's nickname is *Banda Velha*, which means "Old Band". The Portuguese Band of San José is the oldest current Portuguese marching band in all of California, but not the first to be founded by Eleutério Borba.

Filarmónica do Chino D.E.S

Riverside Dr. and 7th street in Chino, CA

The *Filarmónica do Chino D.E.S.* is a Portuguese band open to the community as well as musicians of all ages. We are located on the corner of Riverside Dr. and 7th street in Chino, CA. We strive to maintain the music of our heritage but do not only perform Portuguese music. You will be able to play a wide variety of music as well as grade levels. Please join us on Thursdays @ 6:30 PM- 8 PM or Sundays @ 5:30 PM – 7:30 PM. Never be afraid to try different styles of music cause ALL music is good for your soul. If you have any questions please call or text our Conductor, David Borges @ (909) 996-0415.

Filarmónica Artista Amadora de San Leandro,

P.O. Box 2354

San Leandro, CA 94577-0235

Officially the *Filarmónica Artista Amadora de San Leandro*, our name translates to the *Band of Amateur Artists of San Leandro*. Our group was founded in 1980 by amateur musicians who wanted to enrich their community through music. Over 35 years later, *our goal remains the same*. We remain committed to impacting lives through music education and mentorship opportunities. We firmly believe in supporting musicians of all walks and stages of life. A love for music bonds us all and we want to share it with you.

Our founders were mostly Portuguese immigrants with varying musical experience; some with no experience at all. They pooled their knowledge and resources to help each other and create this band. Today, our all-volunteer organization has grown into a heterogeneous group representing many different social classes and backgrounds. We each pool our abilities to invest in each other and elevate our lives.

Filarmónica Portuguesa de Tulare,

515 North "I" Street,

Tulare, CA 93274

Founded 1981

Filarmónica União Portuguesa de San Diego

Founded in 1998. The FUPSD looking for Musicians! We will provide u an instrument & teach u to play. All ages welcomed. We Travel to different *festas* within California. Practices are on Wednesday's 7-9pm @ the U.P.S.E.S. Hall. Anyone interested call Carlos 858-571-3873

Lusitania Band of the North Bay,

4699 Bodega Ave.,

Petaluma, CA 94952

The Lusitania Band of the North Bay is a non-profit volunteer band founded in 1995 by Portuguese immigrants from Sonoma and Marin Counties. Our mission is to promote the music and culture of Portugal and provide our youth with a safe environment where they can interact with peers and adult musicians. Presently we have 35 musicians from various backgrounds who are very dedicated and give numerous performances at the Portuguese *Festas* throughout California. The Lusitania Band has also traveled to Canada and Idaho to perform at the Portuguese *Festas*.

New musicians of all ages are always welcome. Music instruction is available for those who want to learn to play a band instrument. We have

practice on Friday nights at 7:30 pm at the IDESI Hall, 901 Sweetser Ave in Novato. Occasional practices are held on some Saturday evenings and Sunday afternoons.

Sociedade Filarmónica Recreio do Emigrante Português,
6430 Thornton Ave.,
Newark, CA 94560

Founded in 1978. Some members were born either in Portugal, Madeira, or the Azores. The majority of players are of Portuguese decent, but we have other nationalities, including the Philippines, that play in the band.

Our oldest musician is 80 years old and plays alto horn and our youngest is 8 and plays the clarinet. (The grandfather and father of the youngest also play in the band.)

Our music lessons are three times a week beginning in January. After the Anniversary, they are twice a week. The music is selected by the Conductor. He has an extensive library at his home. It is common for music to be shared among the conductors.

The first meeting to form the band was held on October 25, 1978 at the SDES hall in Union

City, CA. On December 26, 1978, Mr. and Mrs. Manuel and Maria Duarte lent \$10,000 to establish the general fund. In addition, many people from the community contributed money toward the general fund. Various subsequent meetings were held both at the SDES hall in Union City, CA and at the SES Newark Pavilion, in Newark, CA. The band decided to practice at the SES Newark Pavilion. The first performance was April 29, 1979 with 45 musicians.

Sociedade Filarmónica Lira Acoreana de Livingston,
1237 Main St.,
Livingston, CA 95334

Funded 1982. *Lira Acoriana* is a 60+ member Portuguese marching band. We perform at many Portuguese *festas* all over California. We have performed in everything from concerts, parades, bullfights, processions, and *bodo de leites*. If you are interested in joining, please contact any member for information. Everyone is welcome!

Sociedade Filarmónica Nova Aliança (SFNA),
37 N 27th St.,
San Jose, CA

Sociedade Filarmónica Nova Aliança is a community Portuguese band that was founded on March 23rd, 1973.

Sociedade Filarmónica Nova Artista Acoriana de Tracy,
430 West 9th St.,
Tracy, CA 95376

Nova Artista Acoreana de Tracy Band has contributed to the strength of the Portuguese culture in Northern California.

Sociedade Filarmónica União Popular (UP),
1220 E Santa Clara St.,
San Jose, CA

Founded 1978. *União Popular* is a ~~Port~~ Portuguese symphonic concert/marching band. We perform throughout the year at different cultural events and accept new members into our band, young and young at heart. Any level, beginner, or accomplished musician and any culture. English spoken. All you have to do is love music. Practices are on some Wednesday nights and on Friday night. We provide the instrument and uniforms, there is no cost to you except for the gas to get to our gigs. We are a fun, family-oriented group. Join us!

Da oposição, à criação da Banda do Centro Recreativo Amadores de Música “Os Leões”: Um retrato alicerçado nos enlaces da memória

Daniel José Nunes Rodrigues

Throughout in this paper i expose the results of the descriptive and explanatory case study (Yin, 1993), for the time period between 1926 and 1970, developed at the Centro Recreativo Amadores de Música “Os Leões”, an association based in the city of Moura (*Alentejo* region), in order to understand the influence of political-ideological struggles in the formation of philharmonic associations in Moura, understand how the political-ideological changes that occurred at national and local level, influenced the performative practice and the spaces of performance throughout the 20th century and identify and categorize the executed repertoire by C.R.A.M. in concert, throughout the 20th century.

Nos momentos de mudança político-ideológica as sociedades são alvo de alterações significativas, que se traduzem na produção de novos valores e ideais, podendo estes atribuir ou limitar o acesso dos indivíduos ao direito de viver em grupo, ou de associativismo.

No final do séc. XIX, Portugal assiste à propagação dos ideais republicanos. Estes começam a ser vividos de forma mais intensa, a burguesa cresce nos seus valores, passando a haver uma maior consciência da liberdade e dos direitos dos cidadãos. Estas conquistas chegam ao associativismo, que transitou de um modelo de espaço de encontro para as elites e de demarcação das diferenças sociais, para um modelo onde era possível lutar por objetivos comuns, democratizar a educação, defender direitos, sem nunca descurar a promoção das suas atividades estatutárias (Russo 2007; Baiôa 2014).

As bandas filarmónicas, entendidas como um “conjunto de instrumentistas de sopro e percussão, amadores, associados em coletividades a partir de meados do século passado no nosso país” (Lameiro 1997, 2), foram também pontos de concentração para a comunidade, na luta por causas cívicas e políticas. Ao longo da derradeira fase da 1.^a República, marcada pelos tumultos

partidários e conflitos entre as forças de poder, as filarmónicas estiveram presentes no desenvolvimento de novos partidos políticos, favorecendo a propagação das suas ideologias políticas e extremando posições entre ideologias rivais, tudo em troca do apoio cedido pelos homens do partido para o desenvolvimento musical e reconhecimento social das mesmas. Este novo impulso ganho pelas filarmónicas volta a quebrar a partir da década de 30 do Séc. XX, no período que corresponde a uma nova mudança político-ideológica no país, pois o regime do Estado Novo impõe-se ao livre funcionamento da sociedade democrática, com graves implicações que limitaram a ação e o livre funcionamento destas associações.

Ao longo deste artigo exponho os resultados do estudo de caso descritivo e explanatório (Yin 1993), para o período temporal entre 1926 e 1970, desenvolvido no Centro Recreativo Amadores de Música “Os Leões”, associação sediada na cidade de Moura (Baixo Alentejo), de modo a compreender a influência das lutas político-ideológicas na formação de associações filarmónicas em Moura; entender de que forma as mudanças político-ideológicas ocorridas a nível nacional e local, influenciaram a prática performativa e os espaços de performance do C.R.A.M. ao longo do séc. XX e identificar e categorizar o repertório executado pelo C.R.A.M. em concerto, ao longo do séc. XX. Metodologicamente este artigo encontra-se assente em pesquisa bibliográfico-documental (Bell 1993). Foi realizada uma análise exaustiva de jornal e fotografias, tendo sido consultados dois periódicos locais, *Jornal de Moura* e *Jornal a Planície* para o período em estudo (dos quais foram retiradas citações textuais *ipsis litteris*), assim como o acervo do C.R.A.M. e os Arquivos Municipal de Moura e Nacional Torre do Tombo. O período de observação em Moura decorreu ao longo de 17 meses, em três períodos descontínuos entre 1 de Agosto de 2019 e 31 de Dezembro de 2020.

Entre a cisão e a fundação do Centro Recreativo Amadores de Música (C.R.A.M.)

Na derradeira fase de instabilidade política da I República Portuguesa, o Partido Republicano Português (PRP, ou também conhecido como Partido Democrático), enquanto partido dominante do regime multipartidário e representante do republicanismo histórico e radical, tinha no Partido Republicano Nacionalista (PRN, formado em fevereiro de 1923), defensor de um republicanismo conservador, o seu principal opositor. Embora O PRN tenha chegado ao poder apenas uma vez (entre 15 de novembro a 18 de dezembro de 1923), o seu enfraquecimento esteve diretamente associado à ocorrência de duas cisões. A primeira em dezembro de 1923, sob a liderança de Álvaro de Castro, e a segunda, pela fração política liderada por Francisco da Cunha Leal e José Mendes Cabeçadas Júnior, que conjuntamente com uma rede sociopolítica de

apoio fundaram a União Liberal Republicana (ULR), em março de 1926 (Baiôa 2014; Castro 2011).

Esta oposição entre o PRP e o PRN refletiu-se também a nível municipal, estando bem presente na dinâmica sociopolítica da vila de Moura. De acordo com os censos de 1920, o concelho de Moura apresentava uma população presente de 21 403 pessoas, das quais 10 756 eram homens, sendo as restantes 10 647 mulheres. No que concerne à alfabetização da população, apenas 4131 pessoas sabiam ler, o que representa 19,3% da sua população presente. Para efeitos de sufrágio, apenas estava apta a população do género masculino alfabetizada e os chefes de família, que à data, constituíam um total de 4 041 homens.

Para um contexto político mourense de curto eleitorado, o impacto da segunda cisão no PRN levou ao encerramento da atividade política do Dr. Diogo Rodrigues Acabado, que renunciou a chefia do PRN. Esta ação abriu caminho à organização do Partido da ULR em Moura, para fazer frente à ação política do Partido Democrático. Faziam parte da Comissão Municipal do Partido os seguintes efetivos: Presidente – Rodrigo António Pimenta (Professor e diretor do *Jornal de Moura*); Secretário – José Godinho e Cunha (Proprietário e editor do *Jornal de Moura*); Tesoureiro – José Joaquim Barão (Comerciante e proprietário); Secretários – Joaquim António Fernandes Costa (Proprietário) e Evaristo Pereira (Ourives).

O domínio da imprensa local por parte da ULR cedo se fez prever, tendo sido iniciada uma campanha de adesão ao partido, onde novos membros eram anunciados quinzenalmente no *Jornal de Moura*. É neste periódico que é publicada a abertura de inscrições, por iniciativa da Comissão Municipal da ULR, para o “banquete em honra de Cunha Leal”, anunciando a vinda do político à vila de Moura, para conferência de propaganda política.

A visita de Cunha Leal ficaria agendada para o dia 27 de Junho de 1926 e para lhe proporcionar impactante receção, foi convidada a banda da Sociedade Filarmónica União Mourense (S.F.U.M.), numa proposta que envolvia honorários. Contudo, esta proposta não foi recebida por todos os músicos, com o mesmo entusiasmo. A posição tomada por Cunha Leal em defesa da reposição da pena de morte,¹ ainda se mantinha bem presente na memória dos filarmónicos, que não esconderam a sua incompatibilidade e desagrado para com o político. Os filarmónicos, Carlos Alberto Fragoço Rodrigues e Adolfo Panchadas Delgado, são inicialmente dispensados da receção a Cunha Leal pelo maestro Joel Francisco Carraça que, devido a esta decisão, acaba por ser alvo de repreensão por parte da atual Direção.² Esta ocorrência provocou uma cisão dentro da S.F.U.M. que culminou num pedido de demissão conjunta de maestro e músicos.

¹ Sessão da Câmara de deputados de 2 de Março de 1922.

² Constituída por André Maria Fernandes, José Maria Pereira e José Godinho Oca.

Terminadas as festas da vila em honra de N.^a Sr.^a do Carmo, 27 dos 32 músicos cumpriram o pacto pré-estabelecido e entregaram à Direção o fardamento e instrumental. O *Jornal de Moura* adjetiva-os de desafinados, por não terem permanecido na S.F.U.M. em plena união (“afinação”) de grupo, culpabilizando a política democrática por esse acontecimento e demonstrando novamente a sua posição e parcialidade política: “Claro está que a política que foi ter interferência naquela Sociedade foi a democrática que tem tido a virtude de onde quer que entra, dismantelar tudo” (*Jornal de Moura* 1926, p. 1).

Aos cinco músicos que voltaram com a palavra atrás, a população alcunhou-os de “Os Amarelos”, por alusão aos fura-greves, uma vez que estes optaram por demonstrar solidariedade com a Direção e não com os restantes músicos.

Os 27 músicos solidários com o regente Joel Carraça unem-se à política democrática da vila e numa procura por entusiastas e partidários, reúnem-se com Jacinto Lebre, que agenda nova reunião com os democratas no prédio de José Joaquim Garrido, a 16 de Outubro de 1926. A referida reunião foi presidida por José Maria Gonçalves Perfeito e secretariada por Teodoro de Carvalho e Joaquim José Esperança Canudo, que tiveram na assistência o Dr. Paulo Limpo de Lacerda e irmãos, José Martins Mendes Coveiro, Domingos Franco, António Tomás Marques dos Anjos e José Fialho Tojo. Nessa mesma noite é votada a fundação de uma nova banda musical, nomeada Centro Recreativo Amadores de Música, ao mesmo tempo que Jacinto Lebre consegue junto dos presentes a doação de 30 contos para a aquisição de instrumental, comprometendo-se a assumir todos os custos acima desse valor.

O regente Joel Carraça, acompanhado por Manuel Felisberto e alguns músicos, deslocou-se a Lisboa para adquirir o instrumental na casa Custódio Cardoso, tendo o mesmo custado 40 contos, dos quais 10 foram assumidos totalmente por Jacinto Lebre (Correia, 1987).

A primeira referência a atuação do C.R.A.M. data de 19 de outubro de 1926, tendo o grupo de músicos saído à rua espontaneamente para tocar. Embora esta tenha constituído a primeira presença desorganizada em espaço público, a data instituída para a sua fundação foi o dia 16 de outubro de 1926, pois nenhum dos associados pretendeu que a data de fundação estivesse associada à noite sangrenta de 19 de outubro de 1921.

A 1 de novembro de 1926 o C.R.A.M. inaugurou o novo instrumental e a sua sede (imagem n.º 1), localizada na Rua da República, em Moura. A Banda filarmónica saiu à rua pelas 15 horas, percorrendo a vila e cumprimentando as autoridades, imprensa local e associados benfeitores.

No entanto, foi preciso esperar até ao dia 1 de Maio de 1927, para que a banda pudesse inaugurar os seus primeiros fardamentos. Em alvorada, o C.R.A.M. desfila pelas ruas da vila, ostentando a sua conquista.

Esta nova banda recebeu a alcunha de “Os Leões”, devido à atuação na vila de Moura da companhia de circo Ivanof, na feira de setembro de 1926,

onde ressaltaram as semelhanças físicas entre o domador de leões Ivanof e Jacinto Lebre. Rapidamente esta coincidência foi apropriada pelos “Amarelos”, que passaram a referir “Os Leões” para identificar o agrupamento de 27 músicos dissidentes “dominados” por Jacinto Lebre. A população adotou também esta designação, por referência à postura destemida e de oposição, dos músicos e maestro.

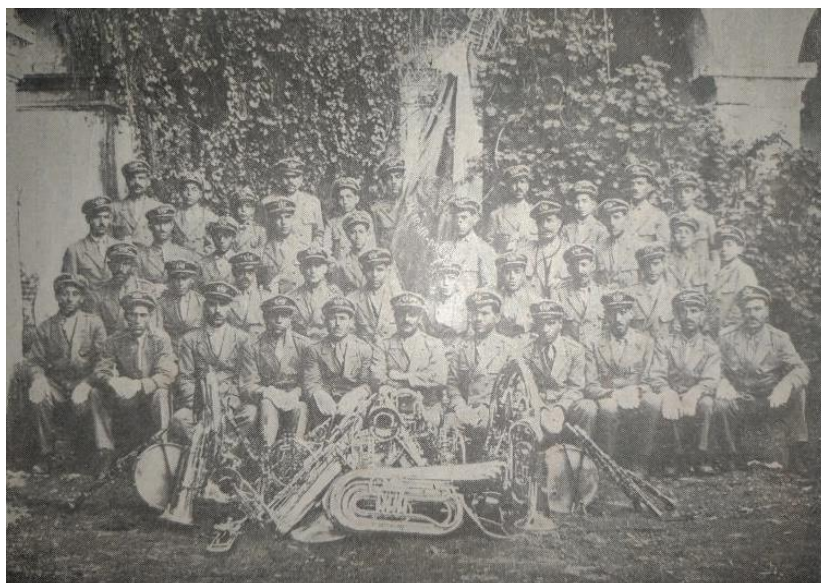


Imagem 1 – Banda do C.R.A.M. com o primeiro fardamento (1927).



Imagem 2 – Postal Francês datado de 1927 (Arquivo pessoal) e Fotografia de Jacinto Lebre (Acervo do C.R.A.M.).

As primeiras décadas numa diversidade de contextos performativos.

Após atuação no 1 de Novembro de 1926, um grupo de nove músicos do C.R.A.M. assinaram uma circular distribuída à população mourense, com o intuito de justificar a posição tomada pelo grupo e requerer o seu apoio e auxílio financeiro. A população respondeu à circular em força e, motivada pela discussão entre as duas correntes políticas, fez avultadas doações: “Os adeptos, os amigos, os políticos da côr, todos correspondem prontamente. Há os que oferecem instrumentos; há os que oferecem aos contos de reis; há os que emprestam” (Freitas 1946, 182).

Como resultado desta campanha de angariação, o C.R.A.M. apresentou a Dezembro de 1926 uma considerável quantia financeira, traduzida em 33.880\$00 referentes a empréstimo e 25.708\$50 relativos a ofertas, num saldo total de 59.588\$50. (Freitas, 1946).

Valendo-se de uma situação financeira saudável e a operar num contexto de rivalidade política e musical, o C.R.A.M. alarga o espectro dos seus contextos performativos, expandindo as suas atuações para fora dos limites do concelho.

A primeira excursão do novo agrupamento teve como data de partida o dia 23 de Outubro de 1927, para participação do C.R.A.M. nas comemorações do 48.º aniversário da Sociedade Progresso Matos Galamba.

A deslocação a Alcácer do Sal levou uma comitiva de mourenses, sócios e não sócios do C.R.A.M., ao encontro de uma realidade contextual semelhante à estabelecida na vila de Moura. A Sociedade Progresso Matos Galamba surgiu igualmente envolta num confronto político, entre o Partido Regenerador (Conservador) e o Partido Progressista (Liberalista), representantes da monarquia constitucional dos finais do séc. XIX.

O Monopólio do Visconde de Alcácer sobre a prática musical amadora levou à recusa de participação da banda da Sociedade Amizade Visconde d’Alcácer na procissão dos passos, de 1879. O organizador da procissão, António de Campos Valdez, político progressista, viu na recusa do seu opositor uma afronta, à qual respondeu com a fundação a 27 de Outubro de 1879, da Sociedade Progresso Matos Galamba.

É neste contexto de rivalidade política e musical que o C.R.A.M. é recebido, sendo o maestro Joel Carraça o intermediário alcacerense com ligação à Sociedade Progresso Matos Galamba, onde obteve formação e desempenhou funções de músico e membro de comissão.

A visita do C.R.A.M. a Alcácer durou dois dias, que incluíram receção, permanência e atuação em concerto integrado nas comemorações do 48.º aniversário da sua congénere. A excursão incluiu uma programação mais alargada, da qual constou atuação do C.R.A.M. em concerto na cidade de Setúbal e deslocação a Lisboa para contacto de divulgação com a imprensa nacional. O C.R.A.M. visitou a 26 de Outubro de 1927 (imagem n.º 4) a redação do *Jornal O Século*, que teve no seu fundador Sebastião de Magalhães Lima, um dos principais defensores do Partido Republicano Português.

Contudo, à data da visita do C.R.A.M. estava Portugal em plena ditadura militar dirigida por Óscar Carmona que, embora tenha reforçado o princípio de liberdade de imprensa, a prática de censura continuou a ser aplicada de forma indiferente ao preceituado legal.

O *Jornal o Século*, sob a Direção de João Pereira da Rosa, político de mentalidade conservadora, estabeleceu-se como um dos principais escoadores do regime, tornando-se no jornal de maior circulação no país. A visita do C.R.A.M. a este órgão de imprensa nacional teve como objetivo a promoção da associação em todo o país, alargando assim a sua rede de contactos, numa época marcada pelo desmembramento da política liberal e pela suspensão das liberdades políticas e individuais.

A aspiração por reconhecimento foi ganhando forma a cada atuação, recebendo o C.R.A.M. um estatuto de excelência que lhe garantiu, em 1929, a participação numa excursão ao longo de sete dias, por quatro localidades portuguesas (Vendas Novas, Golegã, Santarém e Lisboa), como refere o *Jornal de Moura*: “a banda do Centro Amadores de Muzica que em inúmeras excursões artísticas realizadas em muitas povoações do nosso paiz tem conquistado uma justificada fama de excelente aglomerado musical que muito enobrece a nossa terra” (*Jornal de Moura* 1929, 2).

O C.R.A.M. chegou a Vendas Novas a 28 de Junho de 1929, onde prestou cumprimento às autoridades oficiais, ao comandante da Escola Prática de Artilharia e ao Ministro da Guerra, Amílcar Pinto. Nesta mesma localidade atuou ainda em concerto, na Sociedade União Recreativa.



Imagem 3 – Visita do C.R.A.M. ao Jornal O Século, a 26 de Outubro de 1927.
Arquivo Nacional Torre do Tombo.

A excursão prosseguiu até à Golegã, para participação da banda nas festividades em benefício da misericórdia local. A banda do C.R.A.M. permaneceu entre o dia 29 de junho e 1 de julho na Golegã, onde atuou em três concertos.

A chegada a Santarém ocorreu a dia 2 de Julho de 1929, com acolhimento da Banda dos Bombeiros Voluntários de Santarém, que tinha sido alvo de reorganização recente. (Freitas, 1946). O C.R.A.M. atuou em concerto no Teatro Rosa Damasceno, completamente lotado de um público entusiasta: “o tempo fez com que o concerto se desse no teatro que literalmente à cunha prestou aos nossos um delirante e entusiástico acolhimento, tendo que bisar alguns números” (*Jornal de Moura* 1929, 1-2).

Em Lisboa, os cumprimentos às autoridades foram efetuados pela manhã, assim como os contactos com a imprensa nacional, nas redações de *O Século* (imagem n.º 5) e *Diário de Notícias* que, sob a direção de Eduardo Schwalbach Lucci (jornalista e político conservador) deu continuidade à defesa dos interesses políticos, económicos e militares que sustentavam a Ditadura Nacional. Nestas visitas o C.R.A.M. procurou dar a conhecer o trabalho desenvolvido ao longo da sua excursão, aproveitando o facto de estar em contacto com os jornais de maior tiragem nacional, para se autopromover e procurar manter uma aproximação às elites políticas e económicas que tutelavam o país, e consequente a liberdade de ação do movimento recreativo.



Imagem 4 – Segunda visita do C.R.A.M. ao Jornal O Século a 3 de Julho de 1929. Arquivo Nacional Torre do Tombo.

Ainda em Lisboa, foram recebidos no Grémio Alentejano por um dos elementos da direção, o fundador José Francisco Ramos da Costa. Nesta agremiação, atuam em concerto para a comunidade alentejana de Lisboa, tendo sido agraciados com uma fita no estandarte, comemorativa da sua passagem pelo Grémio Alentejano: “O Grémio estava repleto de gentilíssimas senhoras. Findo o concerto a Ex.^{ma} Direção ofereceu um magnífico copo de água [...]” (*Jornal de Moura* 1929, p. 2).

No dia 4 de Julho de 1929, participou o C.R.A.M. nos festivais do Jardim da Estrela, atuando alternadamente com a Banda da Manutenção Militar, a convite da Cruzada de Proteção à Orfandade Feminina de Lisboa, associação humanitária e de beneficiária para a qual colaborou a primeira-dama Maria do Carmo Carmona: “A colônia alentejana fez ainda o favor de escutar os nossos filarmónicos e o jardim foi muito visitado” (*Jornal de Moura* 1929, 2).

Esta derradeira atuação em Lisboa ditou o regresso da comitiva a Moura a 5 de Julho de 1929, onde o C.R.A.M. era aguardado entusiasticamente pela população mourense, que lhe atribuiu o tão desejado reconhecimento: “[...] Levou os heraldos de Moura para o desconhecido tímidos e hoje devolve-los altivos e triunfantes” (*Jornal de Moura* 1929, 1).

A excursão culminou na noite de 5 de Julho de 1929, na qual a banda atuou no festival da Esplanada de Santa Justa, espaço de sociabilidades arrendado pelo C.R.A.M., para disponibilizar à sociedade mourense uma oferta veraneante de lazer e recreio.

Durante este período de expansão, o C.R.A.M. não restringiu as suas excursões apenas ao território nacional. A 13 de Outubro de 1929, deslocaram-se a Cortegana (Huelva) sob a alçada da Comissão de Iniciativa de Turismo de Moura (CITM), para participação em festa de confraternização luso-espanhola. Acompanhou o C.R.A.M. uma comitiva de mais de 100 mourenses, 12 dos quais do género feminino, distribuídos por três autocarros e automóveis particulares: “Era grande em Moura o entusiasmo pela ida a terras de Espanha e fácil foi aos organizadores desta festa de confraternização luso-espanhola congregar uma centena de pessoas para acompanharem “Os Leões”. [...] Três camionetas e alguns automóveis iniciavam a marcha em direção ao Sobral” (*Jornal de Moura* 1929, 1).

A Comissão de Iniciativa de Turismo de Moura³, representada pelo Presidente Victor Mendes⁴ (médico da estância termal), estabeleceu contacto com

³ A lei n.º 1152, de 23 de abril de 1921 criou comissões de iniciativa em todas as estâncias hidrológicas, praias, estâncias climatéricas, de repouso, de altitude, de recreio e de turismo. Às comissões de iniciativa atribui-se-lhes a responsabilidade de promoverem o desenvolvimento das estâncias, de forma a proporcionarem conforto e segurança aos seus frequentadores, devendo estas executar obras de interesse geral e realizar iniciativas com o objetivo de aumentar a frequência das estâncias e potenciar a indústria de turismo local.

⁴ Empossado a dia 21 de Março de 1929, de acordo com o *Jornal de Moura* de 24 de Março de 1929.

Cortegana, com o intuito de promover Moura na raia espanhola, estabelecendo relações bilaterais benéficas para a expansão do turismo termal da vila.

A excellencia das aguas de Moura, tão afamadas não só no paiz como mui especialmente na visinha Hespanha, tem sido um propulsor importantíssimo para o desenvolvimento da villa, devido ao grande numero de aquistas que alli convergem em época própria. [...] Alli concorrem grande quantidade de banhistas em busca de lenitivo, alojando-se ou no Hotel da Empreza das Aguas, ou em grande número de casas que se alugam para esse fim, imprimindo então à villa um aspeto alegre e festivo [...].” (*Revista Serões* 1908, 65-66)

Em Cortegana foram acolhidos pela Banda de Música de Cortegana, sob a direção do maestro Vazquez Flores. Em desfile conjunto prosseguiram até ao Ayuntamiento, onde foram recebidos pelo Alcade-Presidente, Constantino Moreno Ochôa.

[...] em nome dos portugueses respondeu o Ex.^{mo} Alcade-Presidente Sr. D. Constantino Moreno Ochôa que num bem elaborado discurso fez votos pelo estreitamento de relações morais e materiais entre os dois povos peninsulares brindando pelas prosperidades da Nação Portuguesa, pelo Presidente da Republica e pelo Rei de Espanha, brindes que a assistência sublinhou entusiasticamente ao mesmo tempo que a banda fazia ouvir a Marcha Real Espanhola seguida do Hino Nacional” (*Jornal de Moura* 1929, 5).

A visita prosseguiu a sua programação, com atuações em concerto na Praça de Touros de Cortegana, onde o C.R.A.M., já sob a direção do maestro Augusto Gomes de Azevedo⁵, recebeu o tão procurado reconhecimento. Foi entregue aos Leões, pelas mãos do maestro Vasquez Flores, uma fita de estandarte bordada com as cores espanholas e dedicatória “*A los Leones de Moura, La Escola de Cortegana*”.

[...] o concerto com um escolhido programa ao qual assistimos satisfeitos, pois verificámos que a execução impecável de todos os números sob a hábil e adestrada regência de Gomes de Azevedo excedeu toda a nossa expectativa e agradou bastante, tendo sido palmeados demoradamente (*Jornal de Moura* 1929, 5).

A participação do C.R.A.M. em Cortegana não se restringiu apenas ao concerto da Banda, uma vez que a sua passagem por terras de Espanha culmi-

⁵ A despedida do maestro fundador Joel Francisco Carraça é noticiada a 25 de Agosto de 1929, no *Jornal de Moura*, que dá conta do seu regresso a Alcácer do Sal.

nou com atuação de dois grupos de músicos, em bailes organizados nas Sociedades “El Gran Casino” e “Centro Artístico”.

O papel promotor da Comissão de Iniciativa e Turismo de Moura não se limitou à organização de iniciativas pontuais, de âmbito excursionista. Na vila de Moura, durante a época termal, esta Comissão foi responsável pela organização do 1.º concurso de bandas civis do distrito (1932), assim como de concertos no Jardim Público, de regularidade semanal e em regime de rotatividade entre as duas bandas da vila.

Integrado nas festas da vila promovidas pela Comissão de Iniciativa de Turismo (7 a 12 de setembro de 1932), o 1.º concurso de bandas civis do distrito conteve um júri nomeado pelo Grémio Alentejano de Lisboa, do qual fizeram parte Joaquim Tomás del Negro (trompista, compositor e maestro), o professor do Conservatório Nacional, Abílio da Conceição Meireles (Classe de Palhetas) e o pianista e compositor, Armando José Fernandes. No dia 10 de Setembro de 1932, as Bandas do C.R.A.M., S.F.U.M. e S.F.U.M.A. entraram a concurso com a peça obrigatória *Poète et paysan* de Franz von Suppé, perante uma praça de touros repleta de público.

[...] com a Praça de Touros literalmente cheia de espetadores, compareceram as três Bandas concorrentes: Sociedade Filarmónica União Amarelejense, Centro Recreativo Amadores de Música “Os Leões” e Sociedade Filarmónica União Mourense “Os Amarelos”, respetivamente regidas pelos Srs. Raúl Pinto Ravara, Joel Carraça e António Maria Valente (*Jornal de Moura* 1932, 1).

Embora tenha sido a Banda do C.R.A.M. a primeira a subir a palco, a classificação final não obedeceu à mesma ordem, tendo esta apenas alcançado o terceiro lugar (12 pontos)⁶. A prestação do C.R.A.M. apresentou, segundo Abílio Meireles, “imensas deficiências de técnica e por consequência na execução [...]”, opinião também reforçada por Armando Fernandes, para quem “Os Leões tocaram muito precipitadamente e sem técnica” (*Jornal de Moura* 1932, 1).

Os concertos no Jardim Público partiram da iniciativa do município de Moura, tendo sido a primeira temporada inaugurada pelo C.R.A.M. a 3 de Julho de 1927.

O Município e Moura no propósito louvável de subsidiar as bandas de música e proporcionar distrações à população, contratou com as filarmónicas locais “União Mourense” e “Centro Amadores de Musica”, uma série de concertos no jardim, o primeiro dos quais foi executado no

⁶ A Banda da S.F.U.M. “Os Amarelos” obteve o 1.º lugar com 14 pontos, e a banda da S.F.U.M.A. o 2.º lugar com 13 pontos.

passado domingo pela excelente banda do Centro Recreativo Amadores de Música (*Jornal de Moura*, 1927, 2).

Posteriormente, devido à dinâmica do turismo termal e de repouso, a organização destes concertos passou a ser assegurada pela Comissão de Iniciativa de Turismo, que a partir de Junho de 1929 faz coincidir a sua planificação com a época termal (junho a setembro), integrando-os na programação cultural oferecida aos visitantes.

Já foram iniciados os concertos que a Comissão de Iniciativa de Turismo promove este ano no Jardim de Saluquia aos domingos, das 22 às 0 horas, durante a época termal. [...] a concorrência aos concertos já realizados foi numerosíssima notando-se entre a assistência numerosos forasteiros, sem dúvida atraídos pela excelência das águas medicinais e ainda pelas distrações que esta terra proporciona aos que visitam (*Jornal de Moura*, 1929, 1).

A organização dos concertos no Jardim Público renovou-se mantendo, até ao ano de 1932, os promotores e a mesma dinâmica de alternância entre as duas bandas da cidade.

Em 1933, devido à disseminação da epidemia da tuberculose (Peste Branca) em Portugal, a Assistência Nacional aos Tuberculosos (ANT), presidida pelo Dr. Lopo de Carvalho, manifestou no seu plano de ação a vontade de criação de uma rede de dispensários por todo o país. Estes dispensários dariam essencialmente uma resposta profilática, atuando no diagnóstico e tratamento da tuberculose.

Tendo por base o Decreto⁷ n.º 21357 de 14/06/1932, que atribuiu autorização às câmaras municipais de cedência gratuita à ANT de terrenos indispensáveis à construção de infraestruturas, alcançou-se a partir de 1931 uma gradativa construção de dispensários por todo o país.

Na Vila de Moura, a comissão delegada da ANT presidida por José Joaquim Frasquilho⁸ iniciou uma subscrição popular conjuntamente com a organização de festivais de beneficência e bailes de caridade, que tinham como objetivo a angariação de fundos para construção do dispensário tuberculoso.

Os festivais pró-dispensário decorreram no jardim público com uma programação semanal agendada para a época veraneante, que foi responsável por dar continuidade aos concertos anteriormente promovidos pela câmara municipal e comissão de iniciativa de turismo. Por conseguinte, o C.R.A.M. participou a 16 de Julho de 1933 no 1.º Festival, tendo apenas efetuado receção à sua

⁷ Diário do Governo n.º 137/1932, Série I de 1932-06-14

⁸ Presidente da Comissão Concelhia da União Nacional de Moura e Vice-Presidente da Câmara Municipal de Moura.

congénere, Sociedade Filarmónica União Musical Amarelejense (SFUMA), que atuou nessa noite em concerto. O Jornal de Moura comentou essa ação: “Das coletividades que mais se têm distinguido, colaborando, com todo o seu valioso préstimo, na cruzada humaníssima para a fundação do Dispensário Anti-Tuberculoso, deve destacar-se a importante organização musical que é o ‘Centro Recreativo Amadores de Música’” (*Jornal de Moura*, 1933, 1).

A participação do C.R.A.M. estendeu-se ao 2.º e 3.º festival, nos quais atuou em concerto no jardim público no dia 30 de julho e 23 de Agosto de 1933.

Já no ano de 1934, inaugurou a época dos festivais de beneficência com um concerto no jardim público, integrado numa vasta programação que incluía sessões cinematográficas acompanhadas pelo “Jazz Os Leões” e atuações dos fadistas Maria Alice e Júlio Proença (imagem n.º 6).

GRANDES FESTIVAIS DE BENEFICÊNCIA
NO
JARDIM PÚBLICO DE MOURA
 DOMINGO, 10 DE JUNHO DE 1934
 Pelas 20 horas (8 de tarde)

Inauguração dos festivais, com um escolhido e selecto concerto, pela **BANDA DO CENTRO RECREATIVO AMADORES DE MÚSICA**, que executará o seguinte programa, sob a regência do seu maestro sr. Joel Carraça:

1.ª PARTE

Marechal Gomes da Costa — Marcha Militar Portuguesa . . .	Manuel Ribeiro
Raymondina — Overture	Julio P. Moreira
Esquasas Provençales — Salt Simphonico	F. Popy
A Linda das Cetejas — Opereta	Artilio Pena

2.ª PARTE

Serra de Cintra — Fantasia	Adolf Sawicort
Flôr Campesina — Sinfonia	Glória Reis
Salut à la France — Marcha	Fredire Salli

Depois de terminado a audição de música, terá lugar pelas 22 horas o seguinte programa cinematográfico:

RIO AVE EM SANTO TIRSO	1 parte
LE ROUGE ET LE NOIRE	9 partes
OS TRÊS DA VIDA AIRADA	2 "

Na formidável e grande produção que é a película **VERMELHO E NEGRO** o incomparável actor **IVAN MOSJOUKINE** tem uma das suas maiores criações de trágico insigne, dando-nos a interpretação de empolgantes cenas que deslumbram e comovem as mais exigentes plateias.

Durante a exhibição dos filmes far-se-á ouvir o magnífico **JAZZ «OS LEÕES»**.

Depois de terminado o espectáculo de cinema, principilará a audição de Cantos de Pado Nacional com a apresentação da muito apreciada artista

MARIA ALICE
 Verdadeira voz de ouro do fado, a melhor intérprete internacional da canção popular portuguesa, que tem levado através da negreira, fin sem fios aos confins do mundo. A distinta cantadeira far-se-á acompanhar pelos consagrados musicos concertistas ara.

VICTOR RAMOS E ABEL NEGRÃO
 (GUITARRA) (VIOLA)
 Apresentação do grande cantor de fados

JÚLIO PROENÇA
 O mais sentimental de todos os cantores fadistas, voz sublime, dicção impecável, que grande e merecido successo tem obtido nos melhores Salões de Lisboa

Imagem 5 – Programa do Festival de Beneficência de 10 de Junho de 1934 (Moura, 1934).

A distinta e apreciada Banda do Centro Recreativo Amadores de Música inaugura os festivais do Jardim com um bem organizado concerto de música [...] a Direção dos Festejos, que entregará ao digno regente da Banda um lindo ramo de flores, como homenagem à prestante instituição que abre os festivais de caridade” (*Jornal de Moura* 1934, 2).

A realização destes festivais culmina com a inauguração a 5 de Outubro de 1935 do dispensário concelhio (tipo A) de Moura⁹, na qual a banda do C.R.A.M. participou na receção ao Governador Civil substituto, capitão Mário Júlio Jardim da Costa e Dr. Custódio Teixeira, representante do presidente da comissão executiva da A.N.T.

Ao longo do ano de 1935 a continuidade dos concertos no jardim público foi sendo garantida pelas bandas da vila, que embora carecendo de uma estrutura organizativa e promotora, mantiveram a regularidade dos mesmos ao longo da época veraneante.

Têm realizado em diferentes dias, concertos musicais no aprazível Jardim da nossa vila, as filarmónicas “União Mourense” e “Centro Recreativo Amadores de Música”. É de estranhar que os aludidos concertos não tenham sido anunciados ao público, e que se não realizem em dia antecipadamente marcado, pois que teriam incontestavelmente maior afluência de ouvintes (*Jornal de Moura* 1935, 3).

Contudo a partir de 1936, os concertos no Jardim Público passam a ser de frequência pontual, associada maioritariamente às comemorações de aniversário da associação, de que são exemplo os concertos divulgados no *Jornal de Moura* entre 1936 e 1969 (Tabela n.º 1).

Tabela n.º 1 – Concertos do C.R.A.M. no Jardim Público 1936-1969

N.º	Âmbito	Regência	Data	Fonte
1	Concerto XI aniversário	Laurentino de Serra e Moura	16 de outubro de 1937	J. Moura (1937)
2	Concerto XV aniversário	Joel Francisco Carraça	16 de outubro de 1941	J. Moura (1941)
3	Concerto XXI aniversário	Joel Francisco Carraça	16 de outubro de 1947	J. Moura (1947)
4	Concerto Musical	José Salvador	29 de maio de 1949	J. Moura (1949)
5	Concerto em benefício da Sopa do Santo Contestável e da Colónia Balnear da Mocidade	José Salvador	30 de julho de 1949	J. Moura (1949)

⁹ Entregue à responsabilidade do diretor clínico Dr. Leonel Mendes Rodrigues.

6	Concerto Musical	João Santana Imperial	17 de junho de 1951	J. Moura (1951)
7	Concerto XXVII aniversário	João Santana Imperial	18 de outubro 1953	J. Moura (1953)
8	Concerto XXIX aniversário	José Salvador	16 de outubro de 1955	J. Moura (1955)
9	Concerto XXX aniversário	Augusto Guerreiro Flora	28 de outubro de 1956	J. Moura (1956)
10	1.º Concerto da época de verão	Jorge Mendes Arriagas	17 de julho de 1960	J. Moura (1960)
11	2.º Concerto da época de Verão	Jorge Mendes Arriagas	18 de setembro de 1960	J. Moura (1960)
12	Concerto XXXIV aniversário	Jorge Mendes Arriagas	16 de outubro de 1960	J. Moura (1960)
13	Concerto XXXV	Isidro Rodrigues Miranda	16 de outubro de 1961	J. Moura (1961)
14	Concerto de Música Portuguesa	Isidro Rodrigues Miranda	27 de maio de 1962	J. Moura (1962)
15	Concerto Musical	Isidro Rodrigues Miranda	29 de abril de 1962	J. Moura (1962)
16	Concerto Musical	Reis de Carvalho (Filho)	7 de agosto de 1963	J. Moura (1963)
17	Concerto XXXVIII Aniversário	João Santana Imperial	18 de outubro de 1964	J. Moura (1964)
18	Concerto XLI aniversário	Carlos Rodrigues e José Francisco Coelho	27 de abril de 1969	J. Moura (1969)

Esta redução do número de concertos no jardim público encontra justificação em alterações contextuais, tanto ao nível da exploração turística da vila de Moura, como ao nível da gestão dos contextos performativos, aplicada às componentes de gestão preferencial de grupos musicais e gestão sectorial de direitos autorais.

Com o código administrativo de 1936, as Comissões de Iniciativa e de Turismo dão lugar às Comissões Municipais de Turismo, assumindo estas o desenvolvimento do plano anual de turismo, em estreita colaboração com a hotelaria e o comércio local. A primeira Comissão Municipal de Turismo de Moura iniciou atividade em Março de 1937, sob a presidência do vereador António Francisco Fialho Pinto, coincidindo este arranque com a cessação do contrato de arrendamento da estância termal com a empresa “Assis & C.^a – Empresa de Águas de Moura Lda”, passando a posse para a Câmara Municipal de Moura.

A autarquia assume assim a exploração da estância termal num período de crise epidemiológica, com os óbitos a assumirem valores muito elevados em Portugal. Entre a década de 30 e a década de 50 do séc. XX, os números de óbitos por tuberculose apresentam um intervalo entre os 10867 (valor míni-

mo) e os 13013 (valor máximo) óbitos anuais (Gonçalves 2004). A situação epidemiológica influenciou a tipologia de turismo, pois devido à doença observou-se um aumento na procura de turismo terapêutico, de que são exemplo a altitudoterapia ou climatoterapia, que afastou a procura turística do interior alentejano direcionando-a para os climas de montanha. Consequentemente, ao nível do concelho de Moura o crescimento do turismo de montanha aliado ao desenvolvimento da farmacologia e da medicina, contribuiu para o declínio da procura do turismo termal, o que afetou naturalmente a produção da programação turística associada à sua dinamização.

Após a segunda guerra mundial, as décadas de 50 e 60 do Séc. XX trouxeram um *boom* económico e uma melhoria das condições de vida dos indivíduos, proporcionando o aparecimento de outras formas de turismo que originaram uma crise no termalismo, com consequente redução do número de estâncias termais em Portugal (Ramos, 2005). A estância termal de Moura (Três Bicas e Santa Comba) manteve atividade, sob a exploração da Câmara Municipal de Moura, até à década de 80 do Séc. XX com supervisão clínica do Dr. Domingos Janeirinho, mas nunca conseguiu aproximar-se do dinamismo obtido nos finais do séc. XIX e nas primeiras três décadas do séc. XX.

A transição para o regime do Estado Novo trouxe princípios políticos e sociais que impediram o funcionamento de uma sociedade democrática, com consequentes implicações no movimento associativo. As associações filarmónicas mantiveram o seu funcionamento adaptando-se às normas impostas pela ditadura que, com recurso aos mecanismos de censura exercia sobre as bandas grande controlo, podendo estas apenas realizar o que era autorizado. O regime do Estado Novo não fomentava a criação de associações filarmónicas, o que levou ao afastamento destas de uma participação ativa nas causas políticas.

Na vila de Moura o fervor político que concedeu suporte à fundação do C.R.A.M., deu lugar ao monopartidarismo e, sem o apoio financeiro dos antigos filiados na política democrática local, a banda passa por um período de inatividade nos primeiros anos da década de 40 do séc. XX: “presentemente como o fervor político esmoreceu, também esmoreceu a Banda, pelo que se encontra na inatividade por os recursos da Sociedade não chegarem para pagar a um regente” (Freitas 1946, 185).

O Estado Novo inicia a estruturação da censura aos espetáculos com a publicação do Decreto-Lei 38964 de 27 de Outubro de 1952, onde é adotada a designação da Comissão de Censura aos Espetáculos. Contudo, o Regulamento dos Espetáculos e Divertimentos Públicos chega mais tarde, sendo este promulgado a 20 de novembro de 1959. Este normativo definia, nos seus artigos 36.º e 66.º, que os espetáculos ou divertimentos públicos com amadores, apenas podiam ser anunciados ou realizados com a vistoria e autorização da inspeção de espetáculos. Esta obrigatoriedade forçava a uma apresentação do reportório a executar (entre outras exigências), podendo o mesmo com-

prometer a aplicação de taxas de direitos de autor, por parte da Sociedade de Escritores e Compositores Teatrais Portugueses.

Esta ação castradora do Secretariado Nacional da Informação, Cultura Popular e Turismo (SNI), por intermédio da inspeção de espetáculos, contribuiu para a redução de atividade das bandas da vila e em particular, para a diminuição do número de concertos no jardim público. Artigos publicados no *Jornal a Planície*, entre os anos de 1956 e 1958, dão conta do impacto negativo da ação da inspeção de espetáculos na programação das bandas no jardim público.

“Enfim, já não pedimos o que se faz lá fora, mas...não haverá maneira de impedir o pagamento de direitos de autor, ou, se for forçado a pagá-los, isentar as nossas coletividades musicais, recaindo essa taxa naquela verba para “recreio” que a Câmara deve dispor? É que aquele coreto está-nos mesmo a dizer que não foi feito apenas para o inglês ver” (*Jornal a Planície* 1956, 2).

Com o número de concertos reduzidos a atuações pontuais, o quinzenário *Jornal a Planície* deu voz à indignação da população¹⁰, deixando transparecer a incompreensão perante os impedimentos impostos à realização de concertos por parte das bandas, e apelando à colocação de um aparelho de telefonia, em substituição da tradicional época veraneante de concertos: “Não pensamos já em procurar facilitar concertos musicais no Coreto do Jardim, de vez em quando, todas as quinzenas, por exemplo. Qualquer terra de mediana importância assim o faz. Mas já que assim não pode ser (ou se não quer que possa ser) porque não se promove a colocação de um aparelho de telefonia” (*Jornal a Planície* 1958, 2).

A inovação e desenvolvimento tecnológico trouxeram outras possibilidades pois, o acesso a aparelhos eletrónicos de captação e difusão de som permitiu o desenvolvimento de novas tipologias de criação musical. A introdução da bateria no seio filarmónico e o acesso à amplificação do som possibilitou a emancipação de pequenos grupos ou ensembles, que apresentavam uma instrumentação acústica constituída maioritariamente pela voz (amplificada pelo microfone), piano, contrabaixo, bateria, sopros (metais e madeiras), acordeão, guitarra acústica. Estes grupos de música denominados de “conjuntos”, “jazzes” ou “orquestras”, começaram a surgir na década de 20 do séc. XX e eram constituídos, por cerca de 6 a 8 elementos, “[...] que se dedicavam fundamentalmente a acompanhar os bailes em diferentes contextos: chás dançantes, festas da burguesia, clubes recreativos, hotéis, restaurantes, eventos sociais e outros” (Gotelipe, 2017, 1).

¹⁰ A relevância nacional adquirida pelo jornal, derivada de uma postura combativa aliada à sua vertente cultural e literária, obrigou a que este deixasse de ser visado a nível regional, para ser alvo da inspeção censória de Lisboa. Este facto, agregado a outras dificuldades, ditou o seu fim em 1964.

No seio do C.R.A.M. estas formações curtas surgiram, sem denominação tipológica, na década de 20 do Séc. XX, da qual são exemplo as atuações efetuadas nas festas de S. Miguel em Rosal de La Frontera, a 29 de Setembro de 1929 (Moura, 1929) e em Cortegana, nas Sociedades “El Gran Casino” e “Centro Artístico” (Moura 1929): “Durante a noite realizaram-se atraentes bailes nos Casinos Amizade e Recreativo que foram abrilhantados por grupos de filarmónicos” (*Jornal de Moura* 1929, 2).

O primeiro registo categorizado destes grupos surge na década de 30 do séc. XX, associado às Festas do Jubileu em Brinches, onde após concerto da banda atuou o Jazz “Os Leões” em baile, no Cine-Teatro Brinchense: “Após o concerto, igualmente se organizou um brilhante baile em que se fez ouvir o “Jazz” dos “Leões”, dançando-se animadamente até de madrugada” (*Jornal de Moura*, 1932,3). Estes grupos conquistaram gradativamente os espaços performativos de concerto e baile anteriormente associados às bandas. As valsas, polcas, gavottes, mazurcas, escocesas, habaneras e boleros que compunham o repertório das bandas aplicado aos bailes e soirées dançantes, deram lugar aos charleston’s, shimmy, fox-trots, one step e two step interpretados pelos “jazzes”, de forma a propiciar a dança e o divertimento da população.

As décadas 50 e 60 do século XX foram propícias à proliferação destes “conjuntos” ou “Jazzes” pois, devido à entrada de Portugal na Guerra Colonial, as bandas perderam os seus jovens músicos obrigados a integrar o exército português, ficando estas limitadas a um número reduzido de elementos, predominantemente em idade avançada, ou em tenra idade. Na banda do C.R.A.M. esta transição também se fez sentir, podendo constatar-se a redução do número de elementos através da comparação entre a fotografia datada de 16 de outubro de 1952 (imagem n.º 7), onde a banda surge retratada com 40 elementos no âmbito das comemorações do seu XXVI aniversário, e a fotografia de 16 de agosto de 1966 (imagem n.º 8), na qual a banda surge nas Festas de Santa Maria em Ourique, com 26 elementos maioritariamente em idade avançada.



Imagem 6 e 7 – À esquerda a Banda do C.R.A.M. de 1952; À direita a banda de 1966. Fotografias gentilmente cedidas por José Manuel Ganchinho.

A conjugação de todas as alterações contextuais e normativas apresentadas, condicionou severamente os espaços performativos das bandas na vila de Moura, o que implicou uma redução significativa dos seus programas de concerto, remetendo estes grupos maioritariamente para performances de desfile, como as arruadas, procissões ou peditórios, onde a banda civil mais se aproximava da sua herança militar.

Este registo atraiu maior simpatia por parte da estrutura censória do Estado Novo, para quem as bandas constituíam um organismo de divulgação do “[...] repertório regional e nacional e que representam a Nação através dos seus hinos.” (Russo 2007, 67).

Tendo em vista a análise do repertório executado pelo C.R.A.M nos contextos performativos anteriormente apresentados (entre o final da década de 20 e a década de 70 do Séc. XX), iremos proceder, em capítulo seguinte, à sua caracterização tipológica e relação com a prática interpretativa em contexto de concerto.

Repertório de concerto do C.R.A.M. no Séc. XX

A pesquisa realizada nos periódicos “Jornal de Moura” e “Jornal A Planície” e em acervo do C.R.A.M. permitiu-nos identificar, analisar e listar um conjunto de 14 programas de concerto (cf. Anexo 1), assim como categorizar 16 obras interpretadas pela banda ao longo do séc. XX (cf. Anexo 2).

Da análise do repertório podemos constatar que, das obras interpretadas em concerto, existe uma proporção considerável de obras derivadas de transcrições de óperas, operetas e zarzuelas. As adaptações de motivos operáticos e de géneros músico-teatrais (Opereta, Zarzuela e Revista) ocupam cerca de 37,5% do total de obras analisadas, o que demonstra a influência do estilo e do teatro musical em Portugal, nos séc. XIX e Séc. XX.

Os teatros de São Carlos e de São João deram a conhecer ao público português, o movimento lírico europeu, embora com um quase total domínio das companhias italianas. A burguesia portuguesa apreciava e atribuía preferência ao canto em italiano (Bel Canto), embora a partir da segunda metade do século XIX comesçasse a surgir ópera de origem francesa¹¹ e mais tarde, já na viragem do século, de origem alemã¹². (Borges 2013; Cruz 2007).

Este culto português pela música operática leva a que, no espaço casa burgues, aumente o interesse pela execução de transcrições de temas derivados

¹¹ Compositores como Léo Delibes, Daniel-Francois-Esprit Auber, Giacomo Meyerbeer, Charles Gounod e Ambroise Thomas, marcaram o movimento lírico francês do séc. XIX em Portugal.

¹² Período associado à chegada de companhias alemãs a Portugal para interpretar a ópera Wagneriana.

das óperas de maior destaque. Estas transcrições levadas a cabo por maestros, compositores portugueses ou pelos estabelecimentos de música de Augusto Neuparth, Custodio Cardoso Pereira ou Sassetti Editores & C.^a, eram aplicadas maioritariamente ao piano, embora também surgissem adaptações para conjuntos musicais ou instrumentos virtuosísticos, como a flauta transversal ou o violino. Esta ação influenciou o movimento filarmónico, alimentado maioritariamente por uma classe operária que procurava identidade cultural através da música, acabando por reproduzir as práticas das elites através da incorporação de melodias operáticas e géneros dançantes no seu repertório. Temos como exemplo a Opera Aida de Verdi, estreada em Portugal tardiamente (Lisboa, 1878; Porto, 1880) (Borges 2013), apresenta na versão interpretada pelo C.R.A.M., em 1952, apenas os andamentos referentes à marcha triunfal e bailados, num arranjo onde os cornetins (sib) assumem papel solista.

No repertório de concerto do C.R.A.M. encontramos também representadas as Marchas de Concerto, com motivos populares ou militares, que surgem como herança das marchas presentes nas óperas. Embora fossem denominadas como marchas, devido à sua dificuldade técnica, estas eram executadas apenas em palco num ritmo mais largo e assumindo funções de abertura ou encerramento de concerto. Nesta categoria incluímos ainda os pasodobles de concerto que se assemelham (pela sua forma rítmica mais lenta do que os pasodobles de toureio) às marchas de concerto, mas com a presença solística do cornetim (sib) ou trompete (sib).

Como exemplo desta categoria temos a Marcha Popular “Água Castello” de José Salvador, executada pelo C.R.A.M. em 1949, como abertura de concerto. Esta marcha, de motivos populares, ilustra o envolvimento da organização nas manifestações populares da Vila, assim como a importância económica da unidade de extração para a população mourense, que a materializa na execução desta partitura.

Com menor expressão encontram-se representadas as Sinfonias, Suítes e Rapsódias de compositores portugueses. As duas primeiras décadas do séc. XX deram origem a um ponto de viragem na criação musical em Portugal, assistindo-se a uma lenta deslocação do campo operático para o campo da música sinfónica, influenciado pela estrutura sinfónica romântica (4 andamentos) e pela música de carácter nacionalista. Do repertório analisado, são exemplos da música sinfónica de autores portugueses “Os Murmúrios do Mondego” de Carlos Adolfo Sauvinet, “Lena Sinfonia” de Baltazar Valente, ou “Capricho Varino” de José da Silva Marques. Estas representam descrições temáticas de motivos folclóricos, onde o tema principal sofre um tratamento cíclico ao longo dos diferentes andamentos.

No que concerne às Suítes, com origem nos Séc. XVII e XVIII tiveram maior expressão em países como a França e a Alemanha (Jenkins *et. al* 2013). No contexto filarmónico português as suítes, escritas por autores portugueses

para banda, surgem no final do Séc. XIX, início do séc. XX. Estas apresentam uma sequência de andamentos de dança, traduzidos em trechos alusivos à paisagem portuguesa e ao folclore regional. É exemplo desta categoria, a Suíte “Nossa Senhora do Sameiro” de Raúl de Campos, dividida em cinco andamentos, referentes a danças populares portuguesas associadas a regiões do país.

Ao longo do Séc. XX a Rapsódia ganhou importância no repertório das bandas filarmónicas. Estas apresentam uma estrutura livre ou indefinida, maioritariamente com fortes variações temáticas inspiradas em motivos campestres, melodias populares ou folclóricas. Como exemplo desta tipologia, temos a “Rapsódia Portuguesa” de João Pereira Mineiro e “Rosário de Fados” de José da Silva Marques, ambas rapsódias de temática nacionalista, que incorporam elementos de música popular, de que é exemplo o fado-canção, apropriado como “canção nacional” no decurso do séc. XX.

Por fim, é ainda de referenciar a execução em concerto do Hino do C.R.A.M., da autoria do seu primeiro maestro, Joel Francisco Carraça. O hino, como símbolo de identidade da associação e também da vila de Moura (em representações exteriores), era executado com muita regularidade, assumindo importância na abertura e termo dos concertos.

Da análise dos 14 programas de concerto, podemos afirmar que o modelo de organização do repertório seguido pelo C.R.A.M., contemplava a seguinte estrutura:

- Início de concerto com marcha, hino ou pasodoble;
- Transcrição de ópera, opereta ou zarzuela;
- Transcrição de obra orquestral;
- Original para banda (suíte, peça sinfónica, fantasia ou rapsódia);
- Fim de concerto com Marcha, Hino ou Pasodoble.

No que diz respeito à evolução do modelo orgânico do C.R.A.M., a análise do repertório permite-nos identificar a instrumentação e verificar a constituição dos naipes e do instrumental adotado ao longo do período em estudo.

O modelo de instrumental do C.R.A.M. apresentava como instrumentos de ornamentação os flautins em ré bemol, muito associados à tradição militar, pois o seu timbre agudo sobressaia sobre a banda. Este instrumento toca um meio-tom acima do flautim em dó, sendo comumente usado em peças com armação de clave com muitos bemóis ou sustenidos, de forma a facilitar a sua execução. O flautim e a flauta em mib também surgem em algumas obras analisadas, sendo estes instrumentos utilizados em substituição ou reforço do papel da requinta (mib), podendo também ser usados para execução do papel do Sax-alto numa oitava acima. É de referir também a pouca representatividade da flauta em dó, estando esta apenas referenciada na instrumentação da peça “Véspera de 4.^a Feira de Cinzas”, o que reflete o seu pouco uso e adição tardia na década de 40 do séc. XX.

A família dos clarinetes aparece representada pela requinta (*mib*) e clarinete soprano (*sib*) com uma distribuição de até quatro vozes, que em transcrições de obras orquestrais, assumem a reprodução das passagens dos violinos e dividem a linha melódica com Cornetins (*sib*) a duas ou três vozes, Fliscorne a uma ou duas vozes, Saxofone alto a duas vozes (*mib*) e Saxofone Soprano (*sib*) em voz igual ou semelhante ao 1.º clarinete (*sib*). Para além destes dois saxofones, esta família encontra-se também representada nas suas variantes tenor (*sib*) e barítono (*mib*), desempenhando papéis de contracanto, harmonia e acompanhamento.

O Contracanto era maioritariamente assegurado pelos Saxofones tenores (*sib*) e Barítonos (bombardinos em dó). Os Barítonos (dó) apresentavam até duas vozes, assumindo por vezes a segunda voz o papel de apoio aos baixos (*mib*).

Como instrumentos de acompanhamento a tempo, surgem os Baixos (*mib* e *sib*), Contrabaixos (Dó e *mib*), Saxofone Barítono, Helicons (*mib*) (visíveis nas imagens n.º 4 e 5, pág. 8 e 9) ou Tuba (*sib*), e a contratempo, as Saxtrompas (*mib*) até três vozes e Trombones também até 3 vozes (dó), podendo uma delas assumir o papel de trombone canto (solista).

A execução rítmica de acompanhamento a tempo e a contratempo era assegurada pela Bateria, que à data era constituída por Caixa (uma ou duas), Bombo, Pratos (quem em concerto podiam surgir adaptados ao bombo) e Timbalão.

Conclusões

A realização deste artigo permitiu-nos compreender que, no contexto da vila de Moura, as lutas político-ideológicas estiveram diretamente ligadas à fundação e sustentação das suas Bandas, nas primeiras três décadas do séc. XX. Na derradeira fase da 1.ª República Portuguesa, Ideologias como o Republicanismo histórico radical oponham-se a ideologias mais conservadoras, gerando conflitos entre apoiantes e extremando posições. A transversalidade destas posturas fez chegar o ambiente de tumulto a nível local, que se traduziu numa perda de apoiantes do PRN, motivada pela 2.ª cisão levada a cabo por Francisco Cunha Leal e Jorge Mendes Cabeças. Os apoiantes do PRN de Moura transitam para a nova ULR de Francisco Cunha Leal, que visita a vila a 27 de Junho de 1926.

A visita do político tem impacto no associativismo local, deixando a Sociedade Filarmónica União Mourense dividida, colocando frente a frente Direção, músicos e maestro. A recusa de atuação na receção a Cunha Leal leva a demissão de 27 músicos e do seu regente, que numa postura grevista se opõem à Direção, unindo-se posteriormente para a formação do Centro Recreativo Amadores de Música “Os Leões”.

A nova Banda, fundada a 16 de Outubro de 1926, posiciona-se no apoio à política democrática da vila, numa clara oposição ao republicanismo conser-

vador da ULR. Este ambiente de rivalidade política trouxe benefícios financeiros à associação, que na primeira década de existência lhes permitiu adquirir instrumental, fardamento e expandir os contextos performativos para fora dos limites do concelho e além-fronteiras.

Na década de 30 do séc. XX, Portugal inicia uma nova fase político-ideológica, dominada pelo monopartidarismo do Estado Novo, que coloca um ponto final ao clima de fervor político da vila de Moura. O afastamento do C.R.A.M. das causas políticas faz diminuir o apoio dos associados e consequentemente fá-lo passar por períodos de carência e de inatividade, criando uma cultura de total dependência entre a associação e o poder local. O Município e a Comissão de Iniciativa e Turismo (mais tarde Comissão Municipal de Turismo) tutelavam os espaços performativos de concerto do movimento filarmónico local. Numa estratégia de promoção turística da estância termal e de repouso de Moura, eram desenvolvidas épocas de concertos no Jardim Público que coincidem com a época termal da vila, e outras iniciativas pontuais. Nestes concertos, o repertório executado correspondia tipologicamente a marchas, hinos, pasodobles, transcrições de óperas e outros géneros músico teatrais, transcrições de obras orquestrais e originais de autores portugueses para banda. Os géneros dançantes eram privilegiados, numa clara função de aproximação e entretenimento da população, que desta forma tinham acesso em espaço exterior a um ambiente muito associado aos salões e soirées das elites, de acesso limitado às classes populares.

Esta dinâmica de concertos no jardim público manteve-se até 1935, sendo nos últimos anos sustentada pelos festivais pró-dispensário, organizados por representantes da ANT a nível local. Nas décadas seguintes esta dinâmica torna-se pontual, estando maioritariamente dependente da organização das filarmónicas e maioritariamente associada aos concertos integrados nas comemorações de aniversário das associações. As causas para este desfecho estão diretamente ligadas a mudanças contextuais, resultantes de decisões políticas locais e da política censória do Estado Novo.

A cessão do contrato de arrendamento, da estância termal, com a empresa “Assis & C.” marca uma viragem no turismo termal da vila, que sob a posse da Câmara Municipal de Moura e num período de crise epidemiológica, vê perder o seu dinamismo para níveis distantes dos vividos até às primeiras décadas do Séc. XX, o que consequentemente afetou a produção de iniciativas culturais e de apoio ao setor turístico.

A partir da década de 50 do séc. XX., através do Regulamento dos Espetáculos e Divertimentos, o SNI por intermédio da inspeção de Espetáculos contribuiu para a execução de uma política censória e aplicação de direitos de autor às bandas, afetando a sua atividade.

Os anos 50 e 60 do século XX foram também propícios à proliferação dos chamados “conjuntos” ou “Jazzes”, que embora tenham surgido na década de 30, as inovações tecnológicas dos instrumentos de captação e emissão de som

deram-lhe um novo balanço abrindo-lhes outros espaços performativos, anteriormente associados às bandas, como os bailes de salão e concertos em espaço público. A entrada de Portugal na Guerra Colonial também favoreceu essa mudança, uma vez que as bandas perdem os seus jovens músicos obrigados a integrar o exército português, ficando limitadas a um número reduzido de elementos, predominantemente em idade avançada, ou em tenra idade.

Entre os anos 60 e 70 do Séc. XX. os contextos performativos do C.R.A.M. foram reduzidos, maioritariamente a atuações em desfile ou marcha, em acompanhamento de procissões, arruadas e cumprimentos a autoridades, dentro do concelho e nos concelhos vizinhos. Os espaços performativos de concerto ficaram dependentes da organização do C.R.A.M., de que foram exemplo os concertos comemorativos de aniversário, ou a cargo de outras associações filarmónicas, que os convidavam para desfiles de bandas a nível local, ou no exterior.

Referências Bibliográficas

- Baião, Manuel. 2014. “A Primeira República Portuguesa (1910-1926): partidos e sistema político”. *ARBOR Ciencia, Pensamiento y Cultura*, 190-766, marzo-abril 2014, a114. Disponível a partir de <https://dspace.uevora.pt/rdpc/bitstream/10174/21713/1/Manuel%20Baioa%2c%20A%20Primeira%20Republica%20Portuguesa.%20Partidos%20e%20Sistema%20Politico%2c%20Arbor.pdf>
- Bell, Judith. 1993. *Como Realizar um Projeto de Investigação*. Lisboa: Gradiva.
- Borges, Maria. 2013. “Verdi e o gosto pela ópera italiana em Portugal no século XIX”. *Estudos Italianos em Portugal*. 8:11-28. Disponível a partir de https://digitalis-dsp.uc.pt/jspui/bitstream/10316.2/42425/6/Verdi_e_o_gosto_pela_opera.pdf
- Castelo-Branco, Salwa e Jorge Freitas Branco (eds.). 2003. *Vozes do Povo. A Folclorização em Portugal*. Oeiras: Celta Editor.
- Castro, Ernesto. 2011. “O campo político dos partidos republicanos portugueses (1910-1926)”. *República, Republicanismo e Republicanos Brasil*. A. da Silva; M. Carneiro & S. Salmi (Coords.), pp. 246-272). Disponível a partir de http://www.esjcff.pt/biblioteca/docs/refer_bibliograficas_normas_estilos_APA.pdf
- Cruz, Manuel. 2007. *O essencial sobre a ópera em Portugal*. Lisboa: INCM – Imprensa Nacional.
- Freitas, Pedro de. 1946. *História da Música Popular em Portugal (Versão tradicional da Música Popular em Loulé)*. Lisboa: Tip. da Liga dos Combatentes da Grande Guerra.
- Gonçalves, José. 2004. “A tuberculose: concepção de um modelo econométrico para a taxa bruta de mortalidade”. *Revista de Estudos Demográficos*, p. 111-126. Lisboa: INE.
- Gotelipe, José. 2017. *Os “jazzes” de Ílhavo: história, representação simbólica e propostas de reconstituição da bateria*. (Dissertação de mestrado, Universidade de Aveiro, Aveiro, Portugal). Disponível a partir de <https://ria.ua.pt/bitstream/10773/24033/1/Disserta%C3%A7%C3%A3o.pdf>

- Jenkins, Lucien, Unger-Hamilton, Clive, MacCleery, David e Johnson, Stephen. 2013. *Breve História da Música Ocidental*. Lisboa: Bizâncio.
- Lameiro, Paulo. 1997. “Práticas musicais nas festas religiosas do concelho de Leiria: O lugar privilegiado das bandas filarmónicas”. *Actas dos 3s. Cursos Internacionais de Verão de Cascais*. Cascais: Câmara Municipal de Cascais.
- Moreira, Fausto. 2014. *O reportório das Bandas Filarmónicas dos distritos de Aveiro e Coimbra. Análise e estudo da sua evolução desde 1980*. (Dissertação de mestrado, Universidade de Aveiro, Aveiro, Portugal). Disponível a partir de <https://core.ac.uk/download/pdf/32243473.pdf>
- Ramos, Adília. 2005. *O Termalismo em Portugal: dos factores de obstrução à revitalização pela dimensão turística* (Dissertação de doutoramento, Universidade de Aveiro, Aveiro, Portugal). Disponível a partir de <https://ria.ua.pt/handle/10773/4955>
- Russo, Susana Bilou. 2007. *As bandas filarmónicas enquanto património: um estudo de caso no concelho de Évora* (Dissertação de mestrado, ISCTE, Lisboa, Portugal). Disponível a partir de <https://repositorio.iscte-iul.pt/bitstream/10071/1155/1/BANDAS%20FILARMÓNICAS%20ENQUANTO%20PATRIMÓNIO.pdf>
- Silva, Augusto Santos. & Pinto, José Madureira (orgs.). 2007. *Metodologia das Ciências Sociais*. Porto: Edições Afrontamento.
- Sousa, Pedro Marquês de. 2013. *As Bandas de Música no distrito de Lisboa entre a Regeneração e a República (1850-1910): História, organologia, repertórios e práticas interpretativas*. (Dissertação de doutoramento, Universidade Nova, Lisboa, Portugal). Disponível a partir de <https://run.unl.pt/handle/10362/11797>
- Yin, Robert. 1993. *Applications of case study research*. Beverly Hills, CA: Sage Publishing.

Periódicos

- Correia, C. (1987). Leões – “Amarelos: Porquê?”. *Jornal a Planície*, n.º 152
- Moura, J. de. (1926, Maio 9). “União Liberal Republicana”. *Jornal de Moura*, n.º 238
- Moura, J. de. (1926, Junho 20). “Cunha Leal”. *Jornal de Moura*, n.º 241
- Moura, J. de. (1926, Julho 25). “Uma desafinação...afinada”. *Jornal de Moura*, n.º 244
- Moura, J. de. (1926, Outubro 24). “Notícias”. *Jornal de Moura*, n.º 248
- Moura, J. de. (1926, Novembro 21). “O Centro Recreativo Amadores de Música”. *Jornal de Moura*, n.º 250
- Moura, J. de. (1927, Maio 17). “Notas da semana”. *Jornal de Moura*, n.º 260
- Moura, J. de. (1929, Junho 16). “Esplanada Santa Justa”. *Jornal de Moura*, n.º 297
- Moura, J. de. (1929, Junho 30). “Ecos e...Excursão Muzical”. *Jornal de Moura*, n.º 297
- Moura, J. de. (1929, Julho 14). “Filarmónico Centro Recreativo Amadores de Música”. *Jornal de Moura*, n.º 300.
- Moura, J. de. (1929, Agosto 25). “Despedida”. *Jornal de Moura*, n.º 302
- Moura, J. de. (1929, Setembro 29). “Rosal de la Frontera”. *Jornal de Moura*, n.º 309
- Moura, J. de. (1929, Outubro 6). “Festa Religiosa em Sobral d’Adiça e concerto musical em Rosal de La Frontera”. *Jornal de Moura*, n.º 310
- Moura, J. de. (1929, Novembro 10). “Impressões de Cortegana, uma excursão musical”. *Jornal de Moura*, n.º 312.

- Moura, J. de (1930, Agosto 7). “Retardado”. *Jornal de Moura*, n.330.
- Moura, J. de (1931, Abril 5). “Festa”. *Jornal de Moura*, n.342.
- Moura, J. de (1931, Julho 26). “Concertos no Jardim Público”. *Jornal de Moura*, n.º 352
- Moura, J. de (1932, Julho, 7). “Concertos musicais”. *Jornal de Moura*, n.390.
- Moura, J. de. (1932, Setembro, 15). “As Festas da Vila”. *Jornal de Moura*, n.º 397
- Moura, J. de (1933, Julho 15). “Programa do 1.º festival pró-dispensário”. *Jornal de Moura*, n.º 435.
- Moura, J. de (1933, Agosto 12). “O Certame de Música”. *Jornal de Moura*, n.º 439
- Moura, J. de (1934, Maio 19). “Beneficência”. *Jornal de Moura*, n.º 471
- Moura, J. de (1934, Junho 2). “Os concertos Musicais”. *Jornal de Moura*, n.º 473
- Moura, J. de (1935, Setembro 7). “Concertos Musicais”. *Jornal de Moura*, n.º 522
- Moura, J. de (1935, Novembro 30). “As festas de inauguração do dispensário”. *Jornal de Moura*, n.º 526
- Planície, J. a (1956, Junho 15). “Concertos no Jardim”. *Jornal a Planície*, n.º 95
- Planície, J. a (1956, Agosto 15). “Música no Jardim”. *Jornal a Planície*, n.º 99
- Planície, j. a (1957, Maio 1). “As nossas filarmônicas...quem lhes acode?”. *Jornal a Planície*, n.º 114
- Planície, J. a (1958, Junho 15). “Música no Jardim”. *Jornal a Planície*, n.º 140.

Anexo 1 – Grelha de Programas

N.º	Programa	Direção	Data	Local	Referência
1	Saudação a Dreyfus; Lena Sinfonia; Conde de Luxemburgo – Seleção; Prince Carnaval – Fantasia.	Joel Carraça	7 de Abril de 1931	Salão Mourense	Jornal de Moura de 12 de Abril de 1931, n.º 343
2	Poète et Payson	Joel Carraça	10 de Setembro de 1932	Praça de Touros	Jornal de Moura de 15 de Setembro de 1932, N.º 397
3	1.ª Parte: O Luso; Cavalaria Ligeira; Nossa Senhora do Sameiro; Poète ey Payson 2.ª Parte 1- Rapsódia Portuguesa; El Paquito.	Joel Carraça	30 de Julho de 1933	Jardim Público	Jornal de Moura de 29 de Julho de 1933, n.º 437
4	1.ª Parte Ayamonte; Lena; Seleção de Fados; Sobre as margens do Tejo; 2.ª Parte 1- Cavalaria Ligeira; 2- Pout pourri de Fausto; Serpa a Beja; Hino da Sociedade.	Serra e Moura	16 de Outubro de 1937	Teatro Caridade	Jornal de Moura de 16 de Outubro de 1937, n.º 573
5	O Tejo; Sobre as ondas do tejo; Estrela d'Alva; Idanhense; Vésperas de quarta feira de cinzas; Carrascos.	Carlos Fragoso Rodrigues	24 de Agosto de 1940	Santo Aleixo da Restauração	Jornal de Moura de 24 de Agosto de 1940, n.º 662
6	Água Castelo; Homenagem; Rosário de Fados; Los Saltibanques; Os Sinos de S. João da Madeira; Homenagem a Braga; Saudação a Estremoz;	José Salvador	30 de Julho de 1949	Jardim Público (Moura)	Jornal de Moura de 23 de Julho de 1949, n.º 1016

N.º	Programa	Direção	Data	Local	Referência
7	1.ª Parte Mabor; Princesa do Lima; Cavalaria Rusticana; Fantasia de Barítono; 2.ª Parte 1- Capricho Varino; 2- Homenagem a Loulé; 3- Gato Montez.	João Santana Imperial	17 de Junho de 1951	Jardim Público (Moura)	Jornal de Moura de 16 de Junho de 1951, n.º 1084
8	Marcha Militar; Leocádia Sinfonia; Cavalaria Rusticana; Aida – Seleção da Ópera; Capricho Varino; Homenagem a Loulé; Ribatejo Marcha.	João Santana Imperial	26 de Julho de 1952	Parque de Santa Catarina (Moura)	Jornal de Moura de 9 de Agosto de 1952, n.º 1121.
9	Leões Avante!; Poète et Paysan; Cavalaria Rusticana; Aida – Seleção da Ópera; Ribatejo	João Santana Imperial	20 de Outubro de 1952	Esplanada Salúquia (Moura)	Jornal de Moura de 18 de Outubro de 1952, n.º 1127 Jornal a Planície de 1 de Novembro de 1952, n.º 9
10	1.ª Parte Leões Avante! Poète et Paysan; Cavalaria Rusticana; Aida – Seleção da Ópera; 2.ª Parte 1- Capricho Varino; 2- Ária Variada para Saxofone; 3- Leocádia Sinfonia; 4- Ribatejo Marcha	João Santana Imperial	26 de Outubro de 1952	Jardim Público (Beja)	Jornal de Moura de 18 de Outubro de 1952, n.º 1127
11	1.ª Parte 1- Hino da Sociedade; 2- Sátiro; 3- Devaneios Infantis; 4- Chamaste-me? Etc. Etc.; 2.ª Parte 1- La República del Amor; 2- Expressões do Algarve; 3- Mármore de Estremoz.	João Veiga	17 de Outubro de 1954	Jardim Público (Moura)	Jornal a Planície de 1 de Novembro de 1954, n.º 57

N.º	Programa	Direção	Data	Local	Referência
11	1.ª Parte 1- Hino da Sociedade; 2- Kronger; 3- Banditen Streiche; Voo Folclórico; La canción del olvido; 2.ª Parte 1- Murmúrios do Mondego; 2- Aires Andaluces; 3- Voluntários Belgas; Hino da Sociedade	Augusto Guerreiro Floró	28 de Outubro de 1956	Jardim Público (Moura)	Jornal de Moura de 3 de Novembro de 1956, n.º 1265
12	Hino do C.R.A.M. “Os Leões”; Marcha X; Miragem d’Outono Sinfonia; Rapsódia Portuguesa n.11; Hino do C.R.A.M. “Os Leões”	Augusto Guerreiro Floró	18 de Outubro de 1958	Cine-Teatro Caridade	Jornal de Moura de 18 de Outubro de 1958, n.º 1333
13	Música Nacional; Eva – Seleção de Opereta; Lagoa Azul Valsa; Sombra del Bosque; Intermezzo da Opera Cavaleria Rusticna; Nova Rapsódia Popular de 1953; Georgina; Marcha X; Hino do Centro Recreativo Amadores de Música “Os Leões”	Jorge Mendes Arriagas	17 de Julho de 1960	Jardim Dr. Santiago (Moura)	Jornal de Moura de 16 de Julho de 1960, n.º 1415
14	Hino da Sociedade “Os Leões” Viva Vizela; Chicória; Suite Portuguesa N.º 1; Rapsódia de Fados; Momentos de Recreio; Rapsódia da Beira; O teu vira; A 4.ª Maria.	Isidoro Rodrigues Miranda	27 de Maio de 1962	Jardim Dr. Santiago (Moura)	Jornal de Moura de 26 de Maio de 1962, n.º 1495

Anexo n.º 2 – Análise de Instrumentação de 16 obras de Concerto**1. *Conde do Luxemburgo***

Tipologia: Seleção de Opereta

Autor: Franz Lehár

Instrumentação: Flautim (réb); Reuinta (mib); Clarinete 1, 2 e 3 (sib); Saxofone Soprano (sib); Saxofone Alto (mib); Cornetim 1 e 2 (sib); Sax -trompas alto (mib); Trombones 1 e 2 (dó); Barítonos (dó); Contrabaixo (dó); Bateria.

Tonalidade: mi bemol maior

2. *Marcha X*

Tipologia: Marcha de Concerto

Autor: José Gomes Figueiredo

Instrumentação: Flautim (réb); Flauta (dó); Reuinta 1 e 2 (mib); Clarinete 1 (A e B); 2 (A e B) e 3 (A e B) – (sib); Clarinete Baixo (sib); Saxofone Soprano (sib); Saxofone Alto 1 e 2 (mib); Saxofone Tenor (sib); Saxofone Barítono (mib); Cornetim 1, 2 e 3 (sib); Trompa 1 e 2 (mib); Trombone 1 e 2 (dó); Bombardino 1 e 2 (dó); Contrabaixo (mib); Tuba (sib); Bateria.

Tonalidade: mi bemol maior

3. *La Cancion del Olvido*

Tipologia (Seleção de Zarzuela)

Autor: José Serrano

Instrumentação: Reuinta (mib); Clarinetes 1, 2 e 3 (sib); Saxofone alto (mib); Saxofone Tenor (sib); Cornetim 1 e 2 (sib); Trompa (mib); Trombone 1 e 2 (dó); Barítonos (dó maior); Contrabaixo (dó maior); Bateria.

Tonalidade: dó maior

3. *La República del Amor*

Tipologia: Seleção de Zarzuela

Autor: Vicente Lleó

Instrumentação: Reuinta (mib); Clarinete 1, 2 e 3 (sib); Saxofone alto (mib); Cornetim 1, 2 e 3 (sib); Trompa (mib); Trombone 1, 2 e 3 (dó); Barítono 1 e 2 (dó); Contrabaixo (dó); Bateria.

Tonalidade: lá bemol maior

4. *Véspera de 4.ª Feira de Cinzas* (Rosas Bravas/Maria da Graça)

Tipologia: Seleção de Revista

Autor: Manuel Ribeiro

Instrumentação: Flautim (réb); Flauta (Dó); Reuinta (mib); Clarinete 1, 2 e 3 (sib); Saxofone Soprano (sib); Saxofone Alto 1 e 2 (mib); Saxofone Tenor (sib); Saxofone Barítono (mib); Fliscorne 1, 2 (sib); Cornetim 1 e 2 (sib); Trompa 1 e 2 (mib); Trombone de Canto (dó); Trombone 1, 2 (dó); Barítono 1 e 2 (dó) Contra

baixo (*mib*); Tuba (*sib*); Bateria.

Tonalidade: dó maior

5. *Lena Sinfonia*

Tipologia: Sinfonia

Autor: Baltazar Valente

Instrumentação: Requinta (*mib*); Clarinete 1, 2 e 3 (*sib*); Saxofone Soprano (*sib*);

Saxofone alto (*mib*); Saxofone Tenor (*sib*); Cornetim 1 e 2 (*sib*); Trompa (*mib*);

Trombones 1 e 2 (dó); Barítonos 1 e 2 (Dó); Baixo (*mib*); Bateria.

Tonalidade: si bemol maior

6. *Saudação a Dreyfus*

Tipologia: Marcha Militar

Autor: Augusto de Moura Stoffel

Instrumentação: Requinta (*mib*); Clarinete 1, 2 e 3 (*sib*); Saxofone soprano (*sib*);

Saxofone alto (*mib*); saxofone tenor (*sib*); Cornetim 1, 2 e 3 (*sib*); Trompa (*mib*);

Trombones (dó); Barítono (dó); Contrabaixo (dó); Bateria.

Tonalidade mi bemol maior.

7. *De Serpa a Beja*

Tipologia: Pasodoble

Autor: Desconhecido

Instrumentação: Requinta (*mib*); Clarinete 1, 2, 3 (*sib*);, Saxofone Soprano (*sib*);

Saxofone alto (*mib*); Saxofone Tenor (*sib*); Cornetim 1 e 2 (*sib*); Trompa (*mib*);

Trombone 1 e 2 (dó); Barítono 1 e 2 (dó); Contrabaixo (*mib*); Bateria.

Tonalidade: si bemol maior

8- *Aida* (Marcha e Bailados)

Tipologia: Seleção de Opera

Autor: transcrição de Giuseppe Verdi, de autor desconhecido.

Instrumentação: Flautim (*mib*); Requinta (*mib*); Clarinete 1, 2 e 3 (*sib*); Cornetim

1 e 2 (*Sib*); Trompas (*mib*); Trombone 1 e 2 (dó); Barítono (dó); Contrabaixo

(*mib*); Bateria.

Tonalidade: fá maior

9. *Capricho Varino*

Tipologia: Escorço Sinfónico

Autor: José da Silva Marques

Instrumentação: Flautim (*réb*); Flauta (*mib*); Requinta (*mib*) Clarinete 1, 2, 3 e 4

(*sib*); Saxofone Soprano 1 e 2 (*sib*) Saxofone alto 1 e 2 (*mib*); Saxofone tenor

(*sib*); Cornetim 1, 2 e 3 (*sib*); Bombardino 1 e 2 (dó); Trompa 1, 2 e 3 (*mib*);

Trombone 1 e 2 (dó); Saxofone Barítono (*mib*); Contrabaixo (*mib*); Contrabaixo

(*sib*); Timbalão; Caixa; Bombo e Pratos.

Tonalidade: mi bemol maior

10. *Murmúrios do Mondego*

Tipologia: Sinfonia/Fantasia

Autor: Adolpho Sauvinet

Instrumentação: Flautim (*mib*); Reuinta (*mib*); Clarinete 1, 2 e 3 (*sib*); Saxofone soprano (*sib*); Saxofone Alto (*mib*); Saxofone Tenor (*sib*); Saxofone Barítono (*mib*); Cornetim 1, 2 e 3 (*sib*); Trompa 1, 2 (*mib*); Trombone 1 e 2 (*dó*); Barítono 1 e 2 (*dó*); Contrabaixo (*mib*); Bateria.

Tonalidade: ré bemol maior

11. *Poète et Payson*

Tipologia: Ouverture de la Opera

Autor: Franz von Suppé

Instrumentação: Flautim (*réb*); Reuinta (*mib*); Clarinete 1, 2 e 3 (*sib*); Saxofone Soprano (*sib*); Saxofone alto (*mib*); Saxofone Tenor (*sib*); Saxofone Barítono (*mib*); Cornetim 1, 2 e 3 (*sib*); Saxo-trompas (*mib*); Trombone 1, 2 e 3 (*dó*); Bombardino 1 e 2 (*dó*); Contrabaixo (*mib*); Tuba (*sib*); Bateria.

Tonalidade: Si bemol maior

12. *Nossa Senhora do Sameiro*

Tipologia: Suite Portuguesa

N.º 1 – P’ra Romaria (Douro);

N.º 2 – A Trova do Cruzeiro (Beira Alta);

N.º 3 – Bailarico Minhoto;

N.º 4 – Salvé Mater Dolorosa (Oração Transmontana);

N.º 5 – Dança dos Conversados (Minho).

Autor: Raul de Campos

Instrumentação: Flautim (*réb*); Reuinta (*mib*); Oboé (*Dó*); Clarinete 1, 2 e 3 (*sib*); Saxofone Soprano (*sib*); Saxofone Alto (*mib*); Saxofone Tenor (*Sib*); Cornetim 1 e 2 (*sib*); Trompas (*mib*); Trombone 1 e 2 (*dó*); Barítono 1 e 2 (*dó*); Contrabaixo (*dó*); Bateria.

Tonalidade: dó maior.

13. *Rapsódia Lusitana*

Tipologia: Rapsódia

Autor: João Pereira Mineiro

Instrumentação: Flautim (*réb*); Reuinta (*mib*); Clarinete 1, 2 e 3 (*sib*); Saxofone Soprano (*sib*); Saxofone Contra-alto (*mib*); Saxofone Tenor (*sib*); Cornetim 1, 2 e 3 (*sib*); Trompa 1 e 2 (*mib*); Trombone 1 e 2 (*dó*); Barítono 1 e 2 (*dó*); Contrabaixo (*mib*); Bateria.

Tonalidade: si bemol maior.

14. *Hino do C.R.A.M.*

Tipologia: Hino

Autor: Joel Carraça

Instrumentação: Requinta (*mib*); Clarinete 1, 2 e 3 (*Sib*); Saxofone-alto (*Mib*); Saxofone Tenor (*sib*); Cornetim 1, 2 (*sib*); Trompas (*mib*); Trombone 1 e 2 (*dó*); Barítono (*dó*); Baixo (*dó*); Bateria.

Tonalidade: mi bemol maior.

15. *Rosário de Fados*

Tipologia: Rapsódia/Seleção

Autor: José da Silva Marques

Instrumentação: Flautim (*réb*); Requinta (*mib*); Clarinete 1, 2 e 3 (*sib*); Saxofone Soprano (*sib*); Saxofone alto (*mib*); Saxofone tenor (*sib*); Cornetim 1 e 2 (*sib*); Trompa (*mib*); Trombone 1 e 2 (*dó*); Barítono 1 e 2 (*dó*); Contrabaixos (*dó*); Bateria.

Tonalidade: Si bemol maior

16. *Marcha Água Castelo*

Tipologia: Marcha Popular

Autor: Joaquim Valente Franco

Instrumentação: Requinta (*mib*); Clarinete 1, 2 e 3 (*Sib*); Saxofone Soprano (*Sib*); Saxofone Alto (*mib*); Saxofone Tenor (*sib*); Cornetim 1, 2 e 3 (*sib*); Trompas (*mib*); Trombones 1 e 2 (*dó*); Barítono (*dó*); Contrabaixo (*dó*); Bateria.

Tonalidade: Dó maior

A Banda Filarmónica Barranquense: entre lugares, culturas e práticas musicais

Dulce Simões*

The cult / popular dichotomy established an epistemological and conceptual boundary between musical universes that can be understood as elements of the same continuum, considering that the categories of acculturation, function and ritual are applicable both in the scope of classical music and of the so-called traditional or popular music. The commitment to declassification led me to think of musical practices as cultural tools for a sound system open to the dynamic aspects of social and cultural life in communities. In this sense, I share the importance of philharmonic practices with other musical practices, establishing relationships between two interpenetrating universes, that of the philharmonic bands and that of the “Cante Alentejano”, based on the experiences of men and women who participate in the configuration and organization of the sound landscape.

Classificar e desclassificar: formas de conhecer o mundo

“Conocemos mediante una acción clasificatoria”. Pero “clasificar” significa también “ocultar conocimiento”. ¿Cómo es posible -entonces- que nuestro saber sea el alimento de nuestra ignorancia? (García Gutiérrez 2007, 10).

A classificação como artefacto para a organização de repositórios de conhecimento representa uma estratégia de ordenação do mundo, mediante demarcações essencialistas e ontológicas, que como arma de dominação acompanhou os projectos políticos de demarcação territorial, cultural e cognitivo (García Gutiérrez 2007). No século XIX coube aos intelectuais encontrar argumentos e apetrechar as nações de heróis, símbolos, hinos, monumentos e comemorações que as legitimassem (Thiesse 2000, 133). Aos políticos com-

* Financiada por fundos nacionais através da FCT – Fundação para a Ciência e a Tecnologia, I.P., no âmbito da Norma Transitória DL 57/2016/CP1453/CT0047.

petiu a missão de transformar a fronteira num limite político-administrativo efetivo, que o Tratado de Limites entre Portugal e Espanha veio efetivar em 1864 (Cairo Caro *et al.* 2009). O nacionalismo requeria que as fronteiras culturais não refutassem as políticas, sendo o ensino da língua e a imprensa instrumentos fundamentais à construção da nação como “comunidade política imaginada” (Anderson 2005, 25). As nações também deveriam possuir uma “cultura popular” (Revel 1989, Silva 1994) numa versão autorizada e intemporal do “povo enquanto essência da nação” (Leal 2000, 18), e coube aos etnógrafos a seleção, classificação e recontextualização de representações culturais. No processo de classificação de práticas musicais rejeitaram-se as experiências das classes trabalhadoras urbanas, consideradas licenciosas e dadas a lutas sociais, para se construir um retrato idílico do mundo rural traduzido para públicos eruditos e urbanos.¹ Na sequência da redução da jornada de trabalho conquistada pelos trabalhadores europeus, no final do século XIX (Thompson 2004), emergiu uma nova geração de intelectuais-trabalhadores fora das suas profissões nas fábricas e oficinas, como “filósofos” e artistas, decididos a transformar a concepção do mundo (Gramsci 1982, 8). O movimento filarmónico despontou neste contexto de transformação social, inspirado no modelo da Sociedade Filarmónica criada em 1822 pelo compositor João Domingos Bomtempo (Costa 2003, 42). As bandas filarmónicas eram agrupamentos novos, compostos por músicos amadores executantes de instrumentos de sopro, madeira, metal e percussão, com repertórios que entrelaçavam a música popular e a erudita.

Na viragem para o século XX a classificação de “popular” na música foi progressivamente substituído por “folclore”, com as linhas orientadoras da etnografia da I República Portuguesa (1910-1926) a serem continuadas na ditadura (Leal 2000, 58). Durante o Estado Novo (1933-1974) “a ofensiva moralizadora da igreja e do Estado” conduziu a um vasto processo de classificação, disciplinação e doutrinação pelo “folclore”, como instrumento funcional de coação ideológica e “domesticação do camponês” detentor das marcas singulares da identidade nacional (Silva 1994, Melo 2001, Alves 2013). No âmbito da “política do espírito” as iniciativas em torno da “cultura popular” promovidas pelo SPN – Secretariado de Propaganda Nacional e a FNAT – Fundação Nacional para a Alegria no Trabalho adquiriram centralidade, pelo poder de reintegrarem e compatibilizarem as periferias de modo coerente e globalizante, segundo uma política cultural defensora do “reviver das tradi-

¹ Destacamos as obras: *Músicas e Canções Populares Coligidas da Tradição* (1872) de Adelino António Neves e Melo (1846-1912); *Cancioneiro de Músicas Populares* (1893, 1895 e 1898), inicialmente publicado em fascículos, de César das Neves (1841-1920) e Gualdino Campos (1847-1919), e *Cantos Populares Portugueses* (1902-1910) de António Tomás Pires, recolhidos da tradição oral contendo canções provenientes de diversas províncias portuguesas, com predomínio do Alentejo (Leal 2000, 35).

ções populares como fonte da soberania espiritual” (Ramos do Ó 1999, 215). As atividades desenvolvidas pela FNAT obedeceram a “uma lógica de reivindicação do monopólio estatal relativamente à sociedade civil”, de combate a uma cultura operária “associada à subversão dos equilíbrios socioculturais” que descaracterizava “a identidade do povo” (Melo 2003, 39). O movimento filarmónico mantinha ligações à “tradição” liberal/republicana e a um programa político-cultural de laicização das festas, desajustado do modelo folclórico-ruralista-regionalista oficial (Melo 2003, 55-56). As sociedades filarmónicas estavam agregadas na Federação Portuguesa das Colectividades de Cultura e Recreio (FPCCR), estrutura associativa de oposição à ditadura que suscitava a desconfiança dos órgãos de propaganda do regime, como a FNAT. Tendo esta dispensado às bandas atuações pontuais no “Serões para Trabalhadores”² e organizado um único concurso de filarmónicas e bandas civis em 1959, em colaboração com a FPCCR (Melo 2003, 55).

Na linha de Susana Sardo (2009) podemos afirmar que os processos históricos estão na base da classificação de práticas musicais que conduziram à definição política da “música popular”, por oposição à “música erudita”, e à sua consequente validação social como componente de uma identidade cultural nacional.³ A classificação representou uma operação epistemológica de categorização excludente, redutora, com conceitos fechados, com a intenção de ocultar, dividir e separar realidades musicais, de maneira a evitar as contradições inerentes aos processos sociais. Josep Martí i Pérez (1992, 201) diz-nos que, desde o ponto de vista teórico, a análise da produção etnomusicológica permite-nos constatar uma fixação absoluta e nem sempre justificada na dicotomia culto/popular, entendida não como uma “construção” estratégica para permitir a operabilidade científica, mas como uma realidade absoluta que demarcou a fronteira entre dois mundos. A persistência da dicotomia nos estudos musicais portugueses conduziu à desclassificação de práticas intersticiais, situadas entre as elites artístico-culturais e o “povo”, nas quais se inscrevem as filarmónicas. Na linha de Josep Martí i Pérez (1992), a validade

² Programa de rádio da Emissora Nacional destinado à difusão da ideologia do regime, que articulava na programação os discursos proferidos nas sessões de propaganda política da União Nacional com o entretenimento. Foi criado em 1941 por iniciativa de António Ferro, à data diretor do Secretariado da Propaganda Nacional (SPN) e presidente da direção da Emissora Nacional, em parceria com a Fundação Nacional para a Alegria no Trabalho (FNAT), sob o lema “fortalecer, educar e distrair” (António Ferro, cit. em Moreira, Pedro Filipe Russo, 2012, 97).

³ Na década de 1980 a designação de “folclore” foi substituída por “música tradicional”, alteração expressa no *International Folk Music Council* fundado em 1947, o mais importante organismo internacional de regulação científica da Etnomusicologia, que em 1981 mudou o nome para *International Council for Traditional Music* (Sardo 2008, 409).

absoluta outorgada à dicotomia culto/popular constituiu uma série de *handicaps*, que podem ser superados epistemologicamente através de uma antropologia da música. As ideias de John Blacking são paradigmáticas neste sentido: “Dado que cada ejecución musical es un acontecimiento estructurado perteneciente a un sistema de interacción de orden social donde su sentido no puede ser analizado al margen de los otros hechos de este sistema, la Etnomusicología puede ser considerada como una rama de la Antropología o de la Historia antes que de la Música” (cit. em Martí i Pérez 1992, 205). A antropologia da música situa-nos para além da dicotomia culto/popular, categorias que podem obviamente ser pertinentes, mas devem ser entendidas como elementos de um mesmo *continuum* e não como universos distintos, considerando que a aculturação, uso, função, ritual etc. são aplicáveis tanto no âmbito da música erudita como da denominada música tradicional ou popular. Por outro lado, o interesse da investigação quase exclusivamente focada no produto musical (repertórios e instrumentos musicais), definido por critérios de forma e conteúdo, tendem a menosprezar os processos sociais. Os critérios semântico-formais parecem insuficientes para definir as bandas filarmónicas como fenómenos musicais, sem recorrermos aos aspectos circunstanciais que envolvem os contextos sociais em que se inscrevem, a transmissão dos saberes e a pertinência cultural como agrupamentos.

Nas últimas décadas os estudos dedicados às bandas filarmónicas renovaram e ampliaram continuamente o corpus conceptual, ao mesmo tempo que a revisão introspectiva deste parece incidir sobre aquilo que deve ser estudado e sobre a maneira de o fazer. Salwa Castelo-Branco (1997) analisou os principais aspectos caracterizadores das bandas de música, em função do lugar que ocupam na vida social das comunidades, para destacar a forte ligação aos ciclos festivos na preservação de tradições. Outros autores evidenciam a centralidade das bandas na dinamização cultural e musical das comunidades (Castelo-Branco 1997, Brucher 2005, Gomes 2008, Reily e Brucher 2013), como património musical a preservar (Bilou 2007) e a importância das escolas de música no desenvolvimento artístico e ensino musical (Mota 2008, Granjo 2010). As escolas de música das sociedades filarmónicas não se limitaram aos saberes musicais, também se empenharam na transmissão de valores de lealdade, na preservação das tradições locais e na responsabilidade perante a associação e a comunidade, como bem observou Katherine Brucher (2005, 147).

O objectivo deste texto é analisar a Banda Filarmónica Barranquense não apenas como representação cultural, no sentido restringido de “património” musical local, mas como fenómeno musical dinâmico que participa e configura a vida social e cultural da comunidade. Neste sentido partilho a importância das práticas filarmónicas com outros saberes musicais, relacionados com a aculturação, as transformações sociais, a função e o simbolismo dos

ciclos festivos. O compromisso com a desclassificação conduziu-me a pensar as práticas musicais como ferramentas culturais de um sistema sonoro aberto aos aspectos dinâmicos da sociedade. A investigação resgata os estudos desenvolvidos na última década na fronteira luso-espanhola do Baixo Alentejo,⁴ um lugar culturalmente permeável às contradições das lógicas classificatórias, que desenharam fronteiras territoriais, culturais e cognitivas. A pesquisa bibliográfica e documental, indispensável à contextualização histórica, teórica e empírica do objecto de estudo, beneficiou de materiais gentilmente cedidos pelos entrevistados. A etnografia privilegiou os contextos festivos, observados como espaços de sociabilidade e produção musical, e foi complementada por entrevistas e conversas informais realizadas em tempos descontinuos, que valorizam as experiências dos portadores de saberes musicais, mais concretamente a conceptualização dos fenómenos sonoros desde o ponto de vista *emic*. A hipótese das músicas culta e popular de um mesmo âmbito cultural poderem ser consideradas manifestações diferentes de uma mesma linguagem, que se adapta a diversos contextos e grupos sociais que compõem o universo musical em análise, desafia-me a estabelecer relações entre dois universos que se interpenetram, o das bandas filarmónicas e o do cante alentejano, a partir das experiências de homens e mulheres que participam na configuração e organização da paisagem sonora.

O lugar da fronteira, os processos e as práticas

(...) Poderíamos dizer de Barrancos que, no espaço osmótico de uma fronteira que não separa, mas funde, o tempo sedimentou uma estrutura cultural, social e económica cujo quadro de vida e cuja memória se repartem por duas sociedades de referência. (...) a melhor expressão desta bipolaridade (...) encontra-se no dialeto barranquenho, em que todos continuam a saber exprimir-se. Mas também se encontra em múltiplos aspectos da festa, na adesão ao flamenco (...). Nenhuma destas realidades colide, antes se combina, com as canções alentejanas cantadas nas tabernas (Capucha 2002, 24).

Barrancos é o concelho mais periférico do distrito de Beja, região do Alentejo e sub-região do Baixo Alentejo, situado a 110km da sede do distrito e a 250 Km da capital, Lisboa. Tem uma área de 168,3 km², 1.834 habitantes (Censo 2011) e por orago Nossa Senhora da Conceição. A sul, oeste e a

⁴ Tese de doutoramento desenvolvida sobre os usos políticos da memória (Simões 2013) e projecto pós-doutoral: “A cultura expressiva na fronteira luso-espanhola: continuidade histórica e processos de transformação socioculturais, agentes e repertórios na construção de identidades” (SFRH/BPD/89108/2012), financiado pela Fundação para a Ciência e a Tecnologia com fundos nacionais do MCTES.

noroeste é limitado pelos municípios portugueses de Moura e Mourão, a norte e a leste pelos municípios espanhóis de Oliva de la Frontera e Valencia del Mombuey (Badajoz) e Encinasola (Huelva) situada a 9km. Ao longo do processo histórico a fronteira luso-espanhola foi um espaço estruturado, demarcado, ratificado, mapeado e patrulhado, e simultaneamente um espaço liminar, marginal, periférico e transgredido (Sidaway 2002, 139). A transgressão como forma de vida e a tensão entre a lógica estatal/local forjaram uma “cultura de fronteira” (Uriarte 1994, 229), alicerçada nos laços estabelecidos quotidianamente pelos vizinhos de um e de outro lado da linha imaginária. As populações fronteiriças partilharam um processo histórico marcado por condições políticas, socioeconómicas e ideológicas concretas, para as quais contribuíram a influência árabe na península, a reconquista cristã, o repovoamento por intervenção das ordens militares e religiosas, o sistema de vida pastoril e a agricultura como principais actividades económicas (Simões 2013, 63). No séc. XIX a política de desamortizações do Estado concentrou a terra num grupo restrito, favorecendo o subaproveitamento agrícola, as assimetrias sociais e os conflitos laborais, com as classes subalternizadas a encontrarem alternativas de subsistência nas migrações, no contrabando e na emigração, como nos mostram alguns autores (Valcuende del Río 1998, Godinho 2011, Simões, 2013 entre outros). Em Barrancos, a fronteira usada como recurso e transgressão forjou oportunidades de subsistência, consolidou redes de relações sociais e criou uma cultura sedimentada no dialecto barranquenho⁵ como mistura de línguas em contacto (Navas 2017), articulada com tradições e repertórios musicais que subvertem a identidade cultural nacional. Wilson e Donnan (1998) ensinaram-nos que as “fronteiras da cultura” são tão fortes como as estruturas estatais e podem competir e subverter as “fronteiras da política”, em função da força dos Estados e dos laços culturais que unem as populações (1998, 11). Como destacou Peter Sahllins (1996, 301), as nações e as comunidades não são construções simbólicas assentes em sentimentos de pertença, antes extraem as suas identidades da alteridade na fronteira que se desenha entre o “nós” e “os outros”.

Em 1938 e 1939, durante as curtas estadias em Barrancos para prosseguir os seus estudos filológicos, José Leite de Vasconcelos⁶ identificou a alterida

⁵ O estudo do dialeto barranquenho iniciado na década de 1930 por José Leite de Vasconcelos foi desenvolvido pela filóloga espanhola María Victoria Navas que corroborou a tese inicial do dialecto resultar do contato linguístico entre portugueses e espanhóis, por apresentar traços das variedades alentejana, andaluza e estremenha e certos arcaísmos, leoneses e moçárabes. Ver Vasconcelos, José Leite de. 1955. *Filologia Barranquenha*, Lisboa: Imprensa Nacional.

⁶ José Leite de Vasconcelos (1858-1941), considerado o fundador da dialetologia portuguesa, trespassou as fronteiras epistemológicas com uma extensa obra de etnografia, filologia, arqueologia, numismática e epigrafia, e foi fundador do Museu Etnográfico

de nos seguintes termos: “(...) quando chega a Barrancos algum aldeão de Moura, Beja, etc., dizem os Barranquenhos: é um Português, vem ali um Português! Como se eles não o fossem. Mas, não deixam de dizer a quem vem de Espanha: vem ali um Espanhol!” (Vasconcelos, 1955: 10). Num lugar atravessado por influências culturais de ambos os lados, a expressão política e social das lealdades e sentimentos de pertença encontra-se igualmente nas estrofes poéticas de uma moda alentejana, da autoria do músico e cantador Manuel Torrado Marcelo “Chicuelo”: “Lá por sermos Barranquenhos / De modo algum é defeito / É bem portuguesa a alma / Que temos dentro do peito. / Barrancos és minha terra / Bonita vila arraiana / Tu cantas à espanhola / E também à alentejana (...).⁷ Steven Feld (2005) diz-nos que num mundo globalizado a conexão entre música e identidades é particularmente intensificada pelos modos como as fronteiras culturais e os intercâmbios sociais são acelerados por fluxos transnacionais, produtores de identidades e estilos musicais cada vez mais efémeros e em permanente fusão (2005, 8). O autor assinalou ainda que a globalização produz tensões em torno do significado da heterogeneidade e homogeneidade sonora, caracterizadoras dos processos globais de hibridização e revitalização musical, mas os agentes sociais permanecem situados em “lugares antropológicos” (Augé 2007, 47), com significados identitários, relacionais e históricos e as suas práticas culturais devem ser analisadas neste encadeamento.

A “cultura de fronteira” herdada, incorporada, usada e adaptada encontrou no associativismo um meio de reprodução cultural, alicerçado em experiências e expectativas que permitiram imaginar futuros. Na Praça da Liberdade, coração da vila, encontramos frente a frente as associações que no passado demarcaram as classes sociais nas sociedades rurais do Sul. A Sociedade União Barranquense⁸ designada por “sociedade dos ricos”, espaço de convívio das elites rurais⁹, abastados comerciantes e quadros superiores da Função

Português. Biografia resumida em: <http://cvc.instituto-camoes.pt/seculo-xix/jose-leite-de-vasconcelos.html> (acedido Agosto 21, 2019). A sua passagem por Barrancos ficou inscrita numa das ruas do Cerro, zona habitacional dos trabalhadores rurais.

⁷ “Barrancos és minha terra”, 2.º prémio do Concurso de Cantares Alentejanos de Beja de 1972 organizado pela Direção Regional de Turismo de Beja, promovido pelo SNI e FNAT. *Luzeiro – Mensário de Barrancos e de Santo Aleixo da Restauração*, Junho, 1972, p. 1. K7 “Barrancos Canta”, 1993, faixa 1, gravada pelo Grupo Coral da Casa do Povo de Barrancos. <https://www.youtube.com/watch?v=SyMJWkvjYk> (acedido Agosto 21, 2019).

⁸ Sociedade existente em 1914, com estatutos aprovados pelo Governador Civil de Beja a 4 de Abril de 1944 (Simões 2013, 98).

⁹ As elites rurais, classificadas como “burguesia agrária” ou “oligarquia rural”, formaram-se no processo histórico do liberalismo português, e mobilizaram-se, desde finais do século XIX, em torno do proteccionismo cerealífero, bloqueando projectos de reorganização agrária, e integrando as forças conservadoras católicas e antiliberais que apoiaram o salazarismo (Simões 2013, 112).

Pública (atualmente fechada por falta de sócios), e a Sociedade Recreativa e Artística Barranquense, conhecida por “sociedade dos rapazes” ou “sociedade dos pobres”, fundada a 23 de Junho de 1919 por artífices, seareiros e trabalhadores de serviços inspirados no movimento republicano. A vila representava uma ideia de cultura e civilização, um lugar de progresso e modernização, reforçado pelas relações das elites rurais com os centros políticos de decisão. Os modos de vida no campo, ligados à natureza e aos animais, representavam para os habitantes da vila um atraso civilizacional. Como salientou James C. Scott (2003, 225) nas sociedades rurais a hierarquia cultural oferecia um modelo de conduta para o “homem civilizado” que o “homem do campo” não podia imitar com os escassos recursos culturais e materiais de que dispunha. As tabernas foram os espaços de sociabilidade dos trabalhadores rurais, que ao domingo se reuniam em amena cavaqueira entre o vinho e o canto. A transmissão oral das modas alentejanas consolidou os costumes que serviam os interesses de uma classe subalternizada, oferecendo consolo e defesas para o curso de vidas totalmente restringidas. As expectativas que alimentavam eram inteiramente sustentadas pelas experiências dos antepassados, que também foram as dos seus descendentes até à década de 1950. A constatação de uma transição quase perfeita das experiências passadas para as expectativas vindouras não pode ser aplicada de igual forma a todas as classes sociais. Na vila, diferentes classes sociais partilhavam um espaço comum de experiências, mas este fragmentava-se em diversas expectativas e visões do mundo, em função dos recursos materiais, culturais e simbólicos de que dispunham. Os associados da Sociedade Recreativa Artística Barranquense alimentaram expectativas de desenvolvimento cultural, materializadas em actividades artísticas, festas e bailes organizados em espaços provisórios, até inaugurarem em 1958 a Sede que hoje conhecemos¹⁰. As experiências do passado permitiram aos atuais dirigentes adequarem as expectativas a um contexto rural envelhecido, esvaziado de gente, saturado de inevitabilidades, que parece não ter futuro. Em Julho de 2019, na festa comemorativa do centenário da Sociedade, os associados transmitiram por meio de discursos, música e cantos a memória do grupo. Mas como assinalei num trabalho anterior, as comemorações só podem cumprir a sua função social se os membros mais velhos não negligenciarem a transmissão dessas representações aos jovens (Simões 2017, 46). A inauguração de uma placa de homenagem aos fundadores, para memória futura, recorda-nos os fazedores de ideias que resistiram às vicissitudes dos tempos históricos, como no caso da Sociedade Filarmónica Barranquense sobre a qual nos vamos debruçar.

¹⁰ Sede inaugurada a 13 de Abril de 1958 com obras de ampliação que tiveram por fiador bancário Jorge Garcia Fialho, proprietário rural, irmão do presidente da Câmara à época, revelando a dependência económica face à elites rurais em todos os domínios da vida social (Simões 2013, 102).

Aqui houve três Sociedades, a dos ricos, a dos rapazes e a da Música.

A narrativa de uma vida faz parte de um conjunto de narrativas que se interligam, e está incrustada na história dos grupos dos quais os indivíduos adquirem a sua identidade” (Connerton 1999, 24).

Maurice Halbwachs (1950) ensinou-nos que toda a memória é colectiva, produto da vivência em diferentes grupos sociais que funcionam como suporte da memória individual. Sublinhava ainda que a única maneira de preservar as lembranças quando os grupos desaparecem é fixá-las por escrito, uma vez que as palavras e os pensamentos morrem mas os escritos permanecem (Halbwachs 2004, 85). Em 1985 José Caetano Elvira¹¹, ex-regente da Banda Filarmónica Barranquense, mergulhou no passado conduzido por desejos, esperanças e inquietudes, para confrontar-se com vestígios conservados na sua memória e na de antigos músicos. Ao transformar esses vestígios em fontes que testemunhavam a história que desejava confiscar, fixou-os por escrito (Elvira 1985, 1986). Igualmente importantes foram as percepções acrescentadas pela memória histórica, porque os quadros colectivos da memória não se resumem a datas e nomes, representam correntes de pensamento e de experiências onde reencontramos o passado (Halbwachs 2004, 71). Nos textos publicados no mensário local, José Caetano Elvira revela-nos os protagonistas de uma história vivida, adensada por experiências e expectativas de várias gerações de músicos.

O mito de origem da banda transportava a força material das ideias que circulavam entre os meios urbanos e rurais. Em modo de alegoria está associado a um alfaiate-músico vindo de Lisboa (um português) que encontrou trabalho na alfaiataria de José Peres Durão, estabelecido na Rua do Meio, atual rua Cónego Almeida. No processo de interação social com os membros da comunidade construiu redes de relações, trocou saberes e no domingo de Pascoela de 1898 acompanhou os vizinhos barranquenhos à Festa da *Virgen de Flores*, padroeira da vila espanhola de Encinasola. A romaria no campo em torno da Ermida confere-lhe a classificação de “lugar antropológico”, de confraternização entre familiares e amigos de ambos os lados da fronteira, que ainda hoje parecem agradecer, de forma alegre e exuberante, a providente aparição da Virgem durante a Guerra da Restauração (1640-1668) para cessar os confrontos militares entre vizinhos (Sancha Soria 2008, 94-95). No con-

¹¹ José Caetano Elvira (Barrancos, 1908-1989), ferreiro de profissão, ajudante de veterinário, barítono e regente da Banda em 1938-1944 e 1957-1960, foi um apaixonado pela música e segundo a filha Catarina: *a banda era a ilusão do meu pai*. Dos três filhos, Mariana Fernandes Elvira (1936), José Fernandes Elvira (1938) e Catarina Fernandes Elvira Paica (1940) apenas o José seguiu as pegadas do pai como músico da banda.

texto festivo o músico-alfaiate associou-se aos congéneres da Banda de Música de Encinasola e pediu-lhes um barítono de empréstimo. No regresso a Barrancos tocou entusiasticamente o instrumento pelas ruas da vila e despertou vontades adormecidas, mesmo naqueles que estranharam a sonoridade. Os mais entusiastas abordaram-no para que ensinasse música e idealizaram a formação de uma banda. A ideia materializou-se na Comissão formada por Francisco Reganha Pelicano, seu irmão Manuel e o proprietário da alfaiataria. Logo foi partilhada com o Administrador do Concelho José Jerónimo Vasquez, abastado proprietário rural e erudito,¹² que apoiou a iniciativa e a compra dos instrumentos, com alguns a serem adquiridos por subscrição pública. A divulgação da abertura de aulas de música circulou pela vila e o músico-alfaiate iniciou as lições de solfejo numa casa cedida pelo mecenas (Elvira 1985). Em contextos rurais os diletantes da música, artífices e funcionários públicos encontraram nas elites agrárias o apoio necessário à formação das bandas, interessadas em proporcionar às comunidades afastadas dos centros culturais a oportunidade de cultivarem uma prática musical prestigiante e abrilhantarem as festas e cerimónias oficiais.

Em Janeiro de 1899 quando chegaram os instrumentos encomendados o músico-alfaiate tinha desaparecido misteriosamente e o projecto musical foi continuado por Manuel Albardeiro (um espanhol) regente da Banda de Música de Encinasola, até à contratação de um director permanente. Em Agosto chegou o regente Sérgio Augusto Meireles, ex-aluno da Casa Pia de Évora, que tomou posse da direcção-artística da banda. Após a estreia na Festa de Agosto que encheu de orgulho a comunidade foi necessário atribuir um nome à sociedade filarmónica e as opiniões dividiram-se, com uns a defenderem a designação de Sociedade Filarmónica Fim de Século e outros de Sociedade Filarmónica Capricho Barranquense. José Caetano Elvira (1985) diz-nos que venceu esta última, mas que com o decorrer dos tempos o nome foi simplificado para Sociedade Filarmónica Barranquense. A experiência dos músicos e as qualidades do regente Sérgio Meireles transformaram a banda numa das melhores da região, muito requisitada para tocar em localidades portuguesas e espanholas um repertório de “peças de grande relevo musical”¹³. Em 1909, a

¹² José Jerónimo Vasquez, filho do conceituado médico espanhol Isidro Vasquez Pulido, foi Administrador do Concelho de Barrancos de 23 de Fevereiro de 1908 a 30 de Novembro de 1908, e presidente da Câmara Municipal de 1 de Janeiro de 1921 a 31 de Dezembro de 1925. Em 1938 e 1939 acolheu em sua casa José Leite de Vasconcelos, que concretizou os estudos filológicos sobre o dialeto barranquenho, somado à recolha de cantigas populares, contos, provérbios e lendas publicados em Vasconcelos (1955).

¹³ 1.^a Formação da banda (1899): Sérgio Augusto Meireles, director-regente e violinista, autor do Hino da Banda; Francisco Ortega Peres, flautim (industrial de profissão), José Timóteo Valério, flauta (carpinteiro); Manuel Timóteo Valério, requinta (carpinteiro); Inácio Lopes Caetano, 1.^o clarinete alto (agricultor); André Gomes Garcia, 2.^o clarinete

falta de receitas da Sociedade comprometeu a contratação do regente que regressou a Évora, mas a banda continuou sob a direção do contramestre Teodoro de Carvalho, notário do concelho, revezado pelo 1.º cornetim e pianista João de Oliveira Escoval, até 1917.

Entre 1917 e 1923 a banda cessou a actividade, mas novas expectativas ressurgiram na reunião de Setembro de 1923, quando o vereador do município André Pulido manifestou a vontade de contratar um regente profissional e encontrar um espaço para o ensino da música. A ideia reuniu vontades e o processo de reorganização iniciou-se com a Câmara Municipal a providenciar a recuperação e aquisição de novos instrumentos. A cedência de uma sala no edifício da atual Tesouraria da Fazenda Pública permitiu a continuidade. André Caeiro Escoval assumiu a regência, com João de Oliveira Escoval como professor auxiliar, o primeiro responsável pelo aperfeiçoamento dos músicos e o segundo pela formação dos mais jovens. A nova formação estreou-se publicamente a 15 de Agosto de 1924, Dia de Santa Maria, para exercitar a execução musical em marcha desde a Praça até ao Celeiro na entrada da vila. Seguiram-se as prestações na Festa de Agosto e em outras festividades vizinhas, de forma continuada até 1931.¹⁴ Durante o interregno

baixo (ferrador); sem identificação para o 2.º clarinete alto e 2.º baixo; Melitão Mina, saxofone alto (funcionário público); Teodoro de Carvalho, 1.º contramestre cornetim (notário); João de Oliveira Escoval, 1.º cornetim alto (funcionário público); André Caeiro Escoval, 1.º cornetim baixo (ferrador); José Coelho Pelicano, 2.º cornetim alto (agricultor); Fausto Fernandes Pelicano (1.º trompa e sapateiro); Manuel Trigo (2.º trompa e sapateiro); 3.º Félix Caeiro, 3.º trompa (agricultor); André Fialho Marques, 1.º trombone (agricultor); Francisco Lopes Fialho, 2.º trombone (agricultor); Augusto Mendes Ribeiro, bombardino (sapateiro); Charrama Rodriguez, 1.º barítono (pedreiro); Manuel Leal Torrado, 2.º barítono (maquinista); André Fernandes Pinto, contrabaixo (carteiro); Domingos Elias Garcia, contrabaixo (sapateiro); José Xarrama Rodrigues, caixa (carpinteiro); Francisco Rodrigues, bombo (vendedor de jornais) e Francisco Xarrama Rodrigues, pratos (sapateiro) (Elvira 1986, 3).

¹⁴ 2.ª Formação da banda (1924): André Caeiro Escoval, director-regente e violinista; Raul Álvares Charrama, de 12 anos de idade, flautim (pedreiro); Francisco dos Santos Rodrigues, de 16 anos, flauta (sapateiro); Augusto Ribeiro Pinto, de 14 anos, requinta (sem profissão); Manuel Ribeiro Pinto, de 16 anos, 1.º clarinete alto (correeiro); António Alves Gabriel, de 18 anos, 1.º clarinete baixo (sapateiro); Francisco Mendes Cavaco, de 14 anos, 2.º clarinete alto (apicultor); Manuel Varela Mendes, de 14 anos, 2.º clarinete baixo (sapateiro); André Sanches, de 18 anos, 3.º clarinete (pedreiro); Francisco Vasques Pica, de 18 anos, saxofone alto (sapateiro); Emílio Domingues Pinto, de 30 anos, saxofone tenor (escriturário); João Oliveira Escoval, de 40 anos, 1.º clarinete provisório (funcionário público); José Lopes Fialho, de 35 anos, 1.º clarinete alto (agricultor); José Fialho Prego, de 35 anos, 1.º clarinete baixo (agricultor); Paulino Xarrama Rodrigues, de 22 anos, 2.º clarinete alto (carpinteiro); António Oliveira Torrado, de 22 anos, 2.º clarinete baixo (talhante); António Xarrama dos Santos, de 13 anos, 1.º trompa (sapateiro); José Gomes Alcario, de 13 anos, 2.º trompa (barbeiro); António Xarrama do Carmo, de 13 anos, 3.º trompa (pedreiro); José Caetano Elvira, de

verificado entre 1932 e 1938 a festa da vila foi abrilhantada pela Banda da Sociedade Filarmónica União Mourense “Os Amarelos” (Elvira 1985, 4)

Em 1938 os músicos da banda alimentaram novas expectativas com a contratação de José Percheiro Fialho, 1.º cornetim da Banda de Amadores de Música de Évora, após abrilhantarem a Festa desse ano, mas o regente pouco tempo permaneceu em Barrancos. No ano seguinte os músicos sensibilizaram o antigo regente André Caeiro Escoval a ensaiar a Música para a Festa de Agosto, tendo este sugerido José Caetano Elvira que ao longo de cinco anos prosseguiu as actividades musicais da banda a título provisório, com prestações nas festas locais, em festividades de Santo Aleixo da Restauração, Safara e Santo Amador (Moura) e em Encinasola (Huelva).



Fig. 1 – Formação de 1943 com José Caetano Elvira atrás do bombo.
Foto gentilmente cedida pela filha, Catarina.

15 anos, 1.º trombone (ferrador); Mateus Mendes Pica, de 14 anos, 2.º trombone (sapateiro); Francisco Ramos Bossa, de 16 anos, 3.º trombone (pedreiro); Evaristo Carlos Mendes, de 40 anos, bombardino (sapateiro); Manuel Xarrama Hermenegildo, 25 anos, 1.º barítono (pedreiro); Francisco Rodrigues Borralho, de 22 anos, 2.º barítono (sapateiro); André Fernandes Pinto, de 40 anos, 1.º contrabaixo alto (carteiro); Eufrásio Xarrama Rodrigues, de 40 anos, 2.º contrabaixo, baixo (pedreiro); José Xarrama Hermenegildo, de 15 anos, caixa (pedreiro); Mamede Ramos Borralho, de 18 anos, bombo (pedreiro); António Pica Mendes, de 22 anos, pratos (pião de alvanéu). Segundo José Caetano Elvira, no auge desta formação a Banda adquiriu algum brilhantismo, sem, contudo, igualar a qualidade musical da primeira formação (Elvira 1986, 4).

Em 1944 a saída de Caetano Elvira exigiu a intervenção do presidente do município António Vasquez Garcia,¹⁵ que contratou Joel Carraça (regente das bandas filarmónicas de Moura) para continuo da Câmara, delegando-lhe a reorganização da banda e a formação de novos músicos. O ensino musical e os ensaios realizaram-se no celeiro da Junta da Freguesia, ou no salão da Casa do Povo quando o celeiro abarrotava de cereal. Em 1948 o regente José Percheiro regressou a Barrancos e assumiu a direção da banda, mas em 1952 deixou de prestar esses serviços e foi substituído pelos regentes militares Manuel Fonte Santa e José Flóro (Elvira 1985, 7).

Em 1952 a direcção presidida por António Charrama legalizou a Sociedade Filarmónica, com estatutos aprovados pelo Governador Civil de Beja, e inscreveu-a na Federação Portuguesa de Colectividades de Cultura e Recreio. Em Abril de 1954 alugaram uma casa para Sede no Largo de Montes Claros, que mantiveram até 1975. Em 1955 a banda ficou novamente sem regente e o convite recaiu em José Caetano Elvira, que a dirigiu e formou novos músicos mediante uma pequena remuneração até 1960. A partir da década de 1960 a continuidade da banda foi assegurada por José Gomes Alcario, barbeiro de profissão e músico da banda desde 1924, outros músicos o revezaram eleitos entre os mais habilitados e disponíveis, até à contratação de um maestro profissional na década de 1980.

A música entre práticas filarmónicas e o cante alentejano

Music is not only reflexive; it is also generative, both as cultural system and as human capability, and an important part of musicology is to find out how people make sense of music in a variety of social situations and in different cultural contexts (Blacking 1995, 223).

A forma como a música é enquadrada simbolicamente nos quotidianos e em diferentes contextos da vida social, incorporada nos padrões de vida das pessoas e as escolhas que estas tomam relativamente à mesma, são elementos essenciais para a descoberta de gramáticas musicais nas raízes do pensamento e da sensibilidade humana, como observou John Blacking (1995, 226-227). A música como uma tipologia aberta abrange diversas “músicas”, que os membros da sociedade categorizam associando-as a determinados tipos de práticas:

¹⁵ António Vasquez Garcia, sobrinho de José Jerónimo Vasques e cunhado Sebastião Ramirez (ministro de Salazar entre 1932 e 1937) foi proprietário rural, industrial e Presidente da Câmara de Barrancos entre Janeiro de 1934 e Abril de 1947. Recordado “como um homem de muito poder tanto em Portugal como em Espanha” pelas relações sociais com as elites políticas portuguesas e espanholas é igualmente citado como o primeiro proprietário a aplicar o horário de oito horas aos seus trabalhadores (Simões 2013, 121-122).

relacionais, rituais, simbólicas, etc. Na linha deste autor a produção musical fundamenta-se essencialmente nos vínculos relacionais, e a maneira como as pessoas pensam sobre as suas práticas musicais são chaves para o entendimento da cultura e dos significados que atribuem sentido ao seu meio. Neste sentido, a dicotomia culto/popular obedece a um critério de valor culturalmente subjetivo, e a fronteira entre os dois elementos é ilusória e difusa por estes não se encontrarem numa relação de oposição mas de complementaridade, como revelam as experiências de alguns entrevistados relativamente às práticas filarmónicas e ao cante alentejano.

O diálogo com António Reganha Pica em casa da comadre Domingas Navarro (viúva do cantador Alexandrino Torrado) foi inicialmente orientado para a prática polifónica do cante alentejano, por ser filho de António Carvalho Pica (Barrancos, 1903-1974) o mestre do primeiro grupo coral da Casa do Povo de Barrancos. O principal objetivo foi recolher a maior quantidade de informação voluntariamente, por esta transmitir os valores do interlocutor, a forma de pensar sobre si, sobre a sua vida e as suas experiências musicais.

Quando saí da escola fui ajudante de professor, vendi bolos, estive empregado nos Correios, e depois comecei a trabalhar de servente de pedreiro com o meu pai, o meu pai era pedreiro e eu comecei a trabalhar nas obras. Depois fui para a tropa com o meu compadre Alexandrino, o Celestino Cortegano, o Manuel Reganha e o Domingos Macarro que foram dos grupos corais. Na tropa fui recruta, soldado, cabo, até que concorri a furriel, fui furriel dois anos e saí da tropa como 1.º sargento. Estive no Ultramar, três vezes em Angola e uma em Moçambique, depois vim para Abrantes e estive uma série de anos em Abrantes, de 1973 a oitenta e tal. A minha mulher estava na Caixa e quando se reformou foi quando viemos para cá¹⁶.

António Reganha Pica iniciou a aprendizagem musical na banda com 15 anos de idade, *numa casa velha na rua Cónego Almeida onde o mestre “Bácoro” lançava solfejo*, como recordou. Em 1954 o pai solicitou os seus saberes musicais para ensaiar uma “moda” com o grupo coral, que ia participar num concurso de cantares alentejanos em Beja.

Naquela altura, com aquela idade, não passava cartão ao cante (riu-se). Mas lembro-me de ele me dizer: “- À noite tens que ir à Sociedade, que já falei com o Luís, vamos ensaiar a Nossa Senhora de Aires”, tinha aí os meus 17 anos. Eu tocava saxofone tenor e o outro tocava trompete e começava a moda por música, o meu pai tinha lá um livro com a pauta, e lá estivemos a tocar. Eu como Ponto começava a moda e o outro era o

¹⁶ António Reganha Pica (Barrancos, 1937). Excerto da entrevista realizada na casa da comadre Domingas Bonito Navarro. Barrancos, 7 de Julho de 2019.

Alto, mas a música era só para o ensaio, porque aquilo era complicado, tinha altos e baixos e nem toda a gente sabia. Lá estiveram a ensaiar como estava na pauta e quando chegou à altura do concurso foram a Beja. O concurso foi organizado não sei por quem, se foi a FNAT, sei que convidaram vários grupos, foi daqui, foi da Amareleja, de Santo Aleixo, de Safara, foram muitos, aquilo foi um desfile que era um disparate. Eu não fui a Beja ver o concurso, mas quem esteve lá e ouviu dizia que o barranquenho merecia o primeiro lugar, mas aquilo depois deu para o torto e ficaram em segundo, o primeiro foi para Beja, tinha de ser (riu-se).

Ao longo da actividade musical que desenvolveu na banda entre 1952 e 1957, como saxofone soprano e tenor, António Pica foi dirigido pelos regentes José Percheiro “Bácoro”, Manuel Fonte Santa, José Flóro e José Caetano Elvira que viria a ser seu sogro.

Aqui houve três sociedades, a dos ricos a dos rapazes e a da Música (...) Começámos a aprender na banda eramos trinta e tal, ficámos dez. Aquilo era por fornadas. O meu irmão era músico, foi uma fornada, o meu irmão, o carteiro, o Marciano estiveram lá muito tempo a tocar. Depois a Sociedade passou para a casa por cima da antiga farmácia, que ficava acima da Câmara e entrou a minha fornada em 1952, o meu irmão já tinha saído e eu fiquei com o instrumento do meu irmão, um saxofone soprano. Depois entrou outra fornada, em que entrou o “Chicuelo”, que ficou com o saxofone soprano e eu fui para o tenor, pelo rapaz que era tenor ter ido para Lisboa, eramos uns dez ou doze.

Em 1958 os conhecimentos musicais adquiridos na banda levaram-no a apresentar um requerimento para integrar uma Banda Militar, pedido que viu recusado por ter mais de 18 anos. Em 1959 iniciou a vida militar como recruta, e como soldado foi corneteiro do Regimento de Infantaria n.º 3 de Beja. Durante a permanência em Beja foi músico na Banda da Sociedade Filarmónica Capricho Bejense, entre 1959 e 1960. Em 1962 ascendeu a Furriel Chefe de Fanfarra do Regimento de Infantaria e em 1965 casou com Catarina Fernandes Elvira. Durante os destacamentos em África, na Guerra Colonial (1961-1974), não desenvolveu qualquer actividade musical. Em 1973 foi integrado no Regimento de Infantaria de Abrantes até se reformar do Exército e regressar a Barrancos na década de 1980. A sua trajectória de vida seguiu diferentes caminhos, com a música a servir de ferramenta para cruzar fronteiras entre agrupamentos civis e militares. Mas as suas experiências musicais já não criam expectativas, como afirmou: *gosto de ouvir cantar, mas não sou ferrado ao cante, saxofone também já não toco, acho que já não sei...* No entanto, a nossa conversa estimulou a vontade de recorrer à memória colectiva do grupo, e com ela reconstruir a formação da banda de que fez parte.

Função	Nome	Instrumento	Profissão
Regentes	José Percheiro Fialho		Alfaiate
	Manuel Fonte Santa		Militar
	José Flóro		Militar
	José Caetano Elvira		Ferrador
Músicos	José Feliciano	Contra Baixo	Ajudante Farmácia
	José Antelo	Contra Baixo	Sapateiro
	Manuel Andana	Barítono	Empregado Comércio
	António Reganha Pica	Saxofone Soprano Saxofone Tenor	Servente Pedreiro
	António Marques	Trombone	Pedreiro
	José Bergano	Trombone	Trabalhador Rural
	Francisco Antelo	Trombone	Ferreiro
	Bernardo Caixote	Trompa	Carpinteiro
	Manuel Carvalho	Trompa	Sapateiro
	Fernando Godinho	Caixa	Telheiro
	Sebastião dos Santos	Caixa	Sapateiro
	Francisco Curita	Pratos	Sapateiro
	André Leão	1.º Bombo	Pedreiro
	António Raposo	2.º Bombo	Sapateiro
	Agostinho Carvalho	1.º Saxofone Alto	Funcionário Público
	Manuel Torrado Marcelo	1.º Saxofone Alto	Ferrador
	Luís Pica	Trompete	Ajudante Tesouraria Pública
	Manuel Rodrigues	Trompete	Sapateiro / Carteiro
	Jacinto Bergano	Cornetim	Ferrador
	Filipe Azevedo	Clarinete	Abegão
	Domingos Mendes	Clarinete	Ferrador
	António Tereno	Clarinete	Alfaiate
	José Elvira	Clarinete	Ferrador
	Manuel Chamorro	Requinta	Trabalhador rural

Fig. 2 – Banda Filarmónica Barranquense (1952 / 1957).
Composição da banda gentilmente cedida por António Reganha Pica.

A lembrança é em larga medida uma reconstrução do passado com a ajuda de dados emprestados do presente (Halbwachs 2004, 75), e apesar de sofrer alterações ao longo do tempo é sempre selecionada a partir de um conjunto potencialmente infinito de narrativas possíveis, pela relevância para quem recorda e pelo contributo para a construção de identidades e relações pessoais (Fentress e Wickham 1994, 112). No caso de Manuel Torrado Marcelo “Chicuelo”, antigo músico da banda e conceituado autor e cantador dos grupos corais masculinos de Barrancos, o sentimento de identidade (ou consciência de si) adquirido ao longo da vida projetou-se nos saberes musicais em que queria ser socialmente reconhecido. As narrativas foram moldadas por um

vasto leque de identificações possíveis, mediadas por circunstâncias, relações e sentimentos concretos.

A cantar num coral alentejano comecei assim com 18 anos, a cantar... Também outra coisa que eu fazia muito, mas isso era sozinho, como cantava tão bem, era de noite as serenatas... às meninas. “- Teve muitas meninas!, afirmou Mariana” (risos). Cheguei a namorar com quatro mulheres ao mesmo tempo, aqui em Barrancos, mas ainda não namorava com a minha mulher (Mariana). Duas em Encinasola também namorei, que ainda vivem. As mães me chamavam de tudo, mas logo gostavam. Se punham todas acanhadas a espreitar à janela, e as mães por trás: “- Que bem canta! (riu-se). Quase sempre eram canções espanholas, flamencos, sevilhanas, rumbas, bulerías, eu imitava muito cantor espanhol. Cantando e tocando saxofone, que eu toquei saxofone, fui músico na banda. Toquei o saxofone soprano, o tenor e o contralto. Aprendi aqui em Barrancos, com o mestre “Bácoro”, depois tive outros mestres, o Fonte Santa, o José Flóro... e outros que não me lembro. Toquei na banda muitos anos.¹⁷

A actividade musical de Manuel Torrado Marcelo na banda foi sempre descontinuada, como a de todos os homens forçados a abandonam as terras na procura de melhores condições de vida. O mundo rural e agrícola atingiu em Portugal a sua máxima expressão territorial e demográfica em meados do século XX, provocando o êxodo rural para as zonas industriais das cidades de Lisboa e Setúbal e a emigração para a Europa com contratos de trabalho temporários na agricultura (Baptista 1996, 33-75). Entre 1961 e 1975 Manuel Marcelo realizou vinte e três campanhas agrícolas em França, e as dificuldades foram superadas com a criação musical de “modas” que fizeram parte dos repertórios dos grupos corais masculinos de Barrancos.¹⁸ As modas refletiam a realidade experienciada, os desejos individuais e os saberes musicais adquiridos na banda filarmónica, como escapismo a uma vida restringida e contingente.

¹⁷ Manuel Torrado Marcelo “Chicuelo” (Barrancos, 1936) filho de trabalhadores rurais, foi ferreiro, contrabandista e emigrante nas campanhas agrícolas em França. Em 1965 casou com Mariana Costa (Barrancos, 1947) e tiveram oito filhos: Adriano (1966); Cidália (1967); Clarisse (1970); Carlinda (1972); Dino (1974); Fátima (1976); Bráulio (1978) e Tânia (1981). Começou a cantar em palco aos 10 anos de idade em espectáculos teatrais da Sociedade Recreativa e Artística Barranquense. Ingressou na banda com 16 anos e no grupo coral da Casa do Povo de Barrancos com 18 anos. Em 1984 formou o grupo coral “Os Arraianos de Barrancos”. Excerto da entrevista realizada em sua casa em Barrancos, na presença da esposa, Mariana Costa, a 6 de Julho de 2014.

¹⁸ Duas modas foram premiadas no Concurso de Cantares Alentejanos de Beja: 2.º lugar “Barrancos és minha Terra” (1972); 1.º lugar “O Emigrante” (1973). “Dezassete Grupos no Concurso de Cantares Alentejanos – Barrancos foi o vencedor”, *Diário do Alentejo*, n.º 12.529, de 25 de Junho de 1973, p. 8.

A música faz parte da vida social e cultural dos actores sociais “envolvidos no mesmo campo social, e confrontados com o mesmo espaço dos possíveis” (Bourdieu 2001, 59). A integração em diferentes grupos sociais e os vínculos relacionais socialmente constituídos entrelaçam as práticas filarmónicas e o canto alentejano na vida das pessoas, não como categorias conceptuais distintas, mas como práticas musicais fluídas e significativas. Leonor Burgos, filha de António Xarrama do Carmo músico da banda em 1924, viveu a infância e juventude em Barrancos. Em 1970 casou e partiu com o marido para Moçambique, em 1974 fixaram-se em Lisboa e aí criaram os filhos. Em 2012, após a reforma do marido, regressaram a Barrancos por temporadas, divididos entre Lisboa onde vivem os filhos e netos. Em 2015 Leonor formou o grupo coral feminino “Vozes de Barrancos”¹⁹ como prática significativa, no contexto celebratório da inscrição do Cante Alentejano na lista representativa da UNESCO (2014). A cultura expressiva que incorporou trespassa largamente as fronteiras classificatórias e patrimoniais, por estar firmada em saberes musicais que circulavam (e circulam) no grupo familiar.

Na minha casa se cantava muito quando eu era nova e aprendi, aprendi, e a vontade de cantar foi sempre muita. O meu pai era músico na banda (António Xarrama do Carmo) com o mestre José Alcario, o meu irmão também era músico, tocou saxofone (Francisco José Bossa Xarrama) com o mestre Joaquim “Bicho”, mas nunca foram para o canto coral. Eu tentei fazer música também, ainda aprendi música, ainda aprendi solfejo já com esta idade, e ainda aprendi, ainda tenho o saxofone em casa que tenho de entregar ao mestre Roque. Portanto, na minha casa tocavam-se instrumentos musicais, tocava-se acordeón e aquilo era uma festa para nós em casa, os meus pais, o meu irmão e eu fazíamos a festa em casa a cantar, o gosto pelo cante tem estado sempre cá comigo. O meu filho mais velho canta, também gosta muito de cantar, tenho uma neta que é a mesma coisa do que eu para cantar, está nas sevilhanas, com quatro anos começou a dançar as sevilhanas como sempre tivesse feito aquilo. Eu em nova, bastante nova ainda, no tempo da escola, também dancei sevilhanas, estavam cá uns senhores espanhóis (gana-deiros) e ensinaram-me, tinham as filhas na escola e a gente eramos

¹⁹ Grupo formado em Janeiro de 2015 por 14 mulheres nascidas em Barrancos entre 1941 e 1970, coordenadas por Leonor Burgos e ensaiadas por Domingos Caçador Rodrigues (mestre “Macarro”), cantador dos antigos grupos corais da Casa do Povo (1954-1994) e “Os Arraianos de Barrancos” (1983-2010). O grupo feminino está sediado na Associação de Reformados, organiza anualmente o Encontro de Grupos Corais, participa em todas as festas da vila, na Ovibeja, no Cante’Fest de Serpa, em diversos Encontros de grupos corais no Alentejo e na Margem Sul e nas festas das vilas espanholas de Oliva de la Frontera, Valencia del Mombuey e Encinasola. Vídeo do grupo: <https://www.youtube.com/watch?v=UhGs6kjOqeU> (acedido Agosto 21, 2019).

amigas e ensinaram-me a dançar as sevilhanas. A gente no Carnaval vestia-se de sevilhanas e dançávamos as sevilhanas, eramos um grupo da mesma idade e dançávamos, dançávamos em festas particulares e a minha neta tem o mesmo gosto. Como vê a música e o cantar já vem detrás, dos meus pais, de mim, do meu filho e quero continuar sempre a cantar enquanto puder.²⁰

A música foi aqui enunciada como um sistema aberto, permeável à dinâmica social e a influências culturais que circularam (e circulam) nos grupos familiares, nas descrições performativas, e por último nas diferentes percepções que as pessoas construíram em relação às suas práticas musicais. As experiências musicais destacadas pelos entrevistados representam um evento integrado e padronizado de um sistema de interações sociais, cujo significado não pode ser entendido sem as componentes que situam a banda numa rede de relações estável, construída num lugar que evidencia as contradições das lógicas classificatórias.

A banda e as práticas musicais em tempos festivos

*Já se lhi chega co'a mão
À nossa festa de Agosto
Pocos dias faltarão
P'ra que se nos cumpra o gosto.
(...).²¹*

A Revolução de Abril de 1974 veio transformar a sociedade portuguesa em todos os âmbitos da vida social e cultural, e as associações e agrupamentos musicais adquiriram centralidade no ensino musical e na transmissão de tradições locais. Em Barrancos, o apoio do poder local democrático foi determinante para o florescimento da banda, com a contratação de regentes profissionais, a renovação quase completa dos instrumentos, do fardamento e o aumento significativo de músicos na maioria do género feminino. No actual espaço da Sociedade Filarmónica concedido pelo município mantêm-se actividades regulares de ensino e reúne-se um património significativo de instrumentos e partituras musicais, fotografias, troféus e diplomas exibidos nas paredes e vitrines. A organização de Encontros de Bandas, iniciada em 1986 com o apoio da Câmara Municipal, alargou e dinamizou as redes de relações com agrupamentos congéneres portugueses e espanhóis. O empenho da direc-

²⁰ Leonor Burgos (Barrancos, 1947). Excerto da conversa realizada na Associação de Reformados de Barrancos, a 27 de Abril de 2015.

²¹ “Festa de Agosto”, versos em dialecto barranquenho da autoria de Manuel Gomes Mendes “Lely”, gentilmente cedidos por Carlos Durão.

ção da Sociedade, dos músicos e a dedicação dos regentes profissionais Júlio de Jesus Rijo de Nogueira, de Serpa (1983-2002) e Joaquim Simões, da Amareleja (2002-2005), contribuíram para formar novas gerações de músicos, amadores e profissionais, entre os quais se destaca o atual maestro.

Francisco Manuel Roque Nunes (Barrancos, 1969) iniciou a aprendizagem musical na banda com 12 anos de idade. A 24 de Abril de 1984 estreou-se pela mão do maestro Júlio Nogueira, destacando-se na execução do saxofone alto. Em 2002, impulsionado pelo maestro Joaquim Simões, apoiado pelos colegas e pela direcção da Sociedade, frequentou o Curso de Direcção Instrumental na especialização de Composição e Instrumentação no Conservatório Regional do Baixo Alentejo, em Beja, sob a direcção do professor Roberto Pérez, natural de Buenos Aires (Argentina). Para a prova de exame escolheu a peça musical “Castles in Spain”, pasodoble de concerto de Randy Beck & J. Mabaar, que o maestro Joaquim Simões trouxera para o repertório da banda. Em junho de 2006 Francisco Nunes assumiu a direcção da banda e renovou o repertório musical, ajustando-o aos rituais religiosos e profanos das festas e a concertos de coreto que não se diferenciam das prestações musicais do universo das bandas portuguesas.



Fig. 3 – Ensaio da banda dirigido por Francisco Roque Nunes, Agosto 2015.

Foto da autora.

As Marchas de Desfile ou Alvoradas são tocadas pelas ruas de Barrancos a 28 de Agosto, com a função de organizar o pensamento e a ação das pessoas para os dias festivos. As Marchas Graves são tocadas na Procissão das Velas a 12 de Maio, na procissão de 28 de Agosto dedicada à Santa Padroeira, na de 8 de Dezembro dia de Nossa Senhora da Conceição e nas procissões da Semana Santa em Oliva de la Frontera (Badajoz) e Aroche (Huelva). As Marchas de Concerto são tocadas nos Encontros de Bandas realizados em diversas locali-

dades portuguesas e espanholas, em eventos comemorativos como o 25 de Abril, em cerimónias oficiais, na abertura anual da ExpoBarrancos e nos concertos de Natal realizados na igreja nos últimos anos. Segundo Francisco Nunes o repertório distingue-se das outras bandas por ter mais “pasodobles, os músicos identificam-se muito com os pasodobles, com as Marchas Graves o pessoal não adere tanto. Vivemos muito a sonoridades daqui dos vizinhos” (Francisco Nunes, entrevista 2019).

Dia	Ritual	Peças Musicais
28	Alvorada	Marchas de desfile: Filarmonia / Presidente António Conde / Europa Mars* / Homenagem a Domingos Matos / Sol de Primavera*.
	Procissão	Marchas Graves: Transfiguração / Corpo místico / La Saeta / Hino 28 de Agosto (música do maestro Francisco Nunes).
	Tourada	Pasodobles: Nerva / Amparito Roca / ¡Marcial, eres el más grande!* / El Barbaña / Ese es el mío* / Paquito Chocolatero.
29	Tourada	Pasodobles: Nerva / El Barbaña / Ese es el mío*.
30	Tourada	Pasodobles: Amparito Roca / ¡Marcial, eres el más grande! / Paquito Chocolatero.

* Peças novas.

Fig. 4 – Repertório da Banda para Festa de Agosto de 2019.
Repertório cedido gentilmente pelo maestro Francisco Roque Nunes.

O trabalho e a dedicação do maestro Francisco Nunes contribuíram para a coesão da Sociedade Filarmónica, a consolidação da Escola de Música e a continuidade das tradições locais. Na última década o ritual do tamborileiro no Peditório de 15 de Agosto foi assegurado por músicos da banda, após o falecimento de José Godinho Torrado “Zé Ramon”, o último tamborileiro popular²². Do nascer ao pôr-do-sol o “Bibo” (designação *émic*) percorre as ruas da vila seguido dos Festeiros, que de casa em casa recolhem as generosas dádivas dos conterrâneos para leiloarem à noite na Praça. O “Bibo” atrai, encanta e integra a comunidade num todo comum, desperta sentidos e emoções por meio de gestos conectados ao som que se propaga pela vila²³. A

²² Em 1961 Ernesto Veiga de Oliveira e Benjamim Pereira gravaram em Barrancos os toques do tamborileiro António Torrado Rodrigues para o Arquivo Sonoro e fixaram o instrumento e o tocador na obra *Instrumentos Musicais Populares Portugueses*, que continua a ser uma importante fonte da organologia popular portuguesa. Em 1971 Michel Giacometti gravou o toque do tamborileiro José Godinho Torrado “Zé Ramón” para o 6.º episódio da série documental “Povo que Canta”, realizada por Alfredo Tropa para a Radiotelevisão Portuguesa, dedicado aos tamborileiros do Baixo Alentejo: <http://www.rtp.pt/programa/tv/p16746/e6> (acedido Agosto 21, 2019).

²³ “Bibo – o tamborileiro de Barrancos (Baixo Alentejo), 2014”: <https://www.youtube.com/watch?v=BCn5yvrKAQo>, (acedido Agosto 21, 2019). Vídeo realizado no âmbito do projecto: “A cultura expressiva na fronteira luso-espanhola: continuidade histórica e processos de transformação socioculturais, agentes e repertórios na construção de

sonoridade do tamborileiro situa-se entre os instrumentos executados (flauta e tamboril) e o corpo do músico, combinação que transforma o ver e o ouvir numa experiência sensorial colectiva, que orienta comportamentos e integra de forma involuntária todas as experiências da tradição na vida social. O músico Marco Cardoso, executante de trompete, foi o primeiro a metamorfosear-se de “Bibo” (músico de uma banda só) entre 2004 e 2010. No ano seguinte emigrou para a Suíça e foi revezado até 2014 por João Caçador, instrumentista de clarinete. David Cortegano, tocador de tuba, a viver actualmente em Évora, mantém o ritual desde 2015 e outros lhe seguirão.

Roque Nunes aprendeu com o professor argentino Roberto Pérez que os primeiros vinte anos na direção de uma banda são os mais difíceis, mas como afirmou: “eu já levo quinze e tenho esperança de melhores. Mas as maiores dificuldades de momento é a falta de alunos, porque os jovens têm de sair para estudar e trabalhar, para fazerem as suas vidas” (Nunes 2019). As dificuldades da banda relacionam-se com os ciclos de vida dos jovens músicos, que ingressam na escola aos 10 anos de idade e abandonam a banda na maioria dos casos dez anos depois, quando não encontram alternativas de vida localmente (como os seus pais e avós) e criam expectativas de futuros possíveis em outros lugares. O grupo familiar e o grupo de amigos constituíram (e constituem) a base social na qual as bandas filarmónicas estão ancoradas, garante da sua continuidade e coesão, como verificado nos “perfis dos grupos de música tradicional em Portugal em finais do século XX” (Castelo-Branco *et al.* 2003, 122). O convívio e as saídas para actuarem em outras localidades são os factores mais valorizados pelos músicos, de ontem e de hoje, que reconhecem as dificuldades com que a banda se debateu (e debate) por falta de apoios e de novos elementos. As retribuições são escassas e sempre ajustadas aos orçamentos das comissões de festas ou das entidades organizadoras de eventos, sendo a participação em Encontros de Bandas graciosa e estabelecida pelo princípio da reciprocidade, como acontece com os grupos corais alentejanos²⁴. A integração de músicos de bandas vizinhas, principalmente de Moura e Amareleja, tem superado pontualmente a falta de instrumentistas através de redes de amizade. Na formação da banda para a Festa de Agosto de 2019 observamos claramente este fenómeno, que trespassou as habituais redes locais e translocais ao integrar instrumentistas vindas de Guimarães, Aveiro e Leiria, como podemos ver no quadro abaixo.

identidades” (SFRH/BPD/89108/2012), financiado pela Fundação para a Ciência e a Tecnologia com fundos nacionais do MCTES.

²⁴ Na Festa de Agosto de 2019 todos os músicos receberam 40€ pelas suas prestações, tendo os instrumentistas vindos de fora asseguradas as despesas de transporte, as refeições e o alojamento em casas particulares dentro da rede de amigos da banda. Nos Encontros de Bandas o município assegura o transporte disponibilizando um autocarro, sendo a refeição fornecida pelos organizadores do evento, normalmente um lanche ou jantar.

Função	Nome	Instrumento	Profissão
Regente	Francisco Roque Nunes	Saxofone Alto	Maestro
Músicos	Vera Cortegano*	1.º Clarinete	Bombeira
	Inês Cardoso	Idem	Estudante (Moura)
	Tomás Torres	“	Estudante
	Maria João	“	Estudante (Guimarães)
	Francisco Porta	2.º Clarinete	Estudante
	Ana Garcia	Idem	Bombeira
	Ana Fialho	Idem	Estudante (Moura)
	João Cardoso	“	Estudante (Moura)
	Mariana Marcelo	“	Estudante
	Margarida Godinho	“	Idem
	Carolina Peres	“	“
	Luís Felipe Rodrigues “Macarro”	“	“
	Diana (filha do Reinaldo CMB)	3.º Clarinete	“
	Beatriz Garcia	Idem	“
	Teresa Godinho	“	“
	António Torrado “Kiko”	1.º Bombardino	Segurança
	Mariana Pedrosa	2.º Bombardino	Estudante (Leiria)
	João Rico	Saxofone Tenor	Estudante
	Vítor Cortegano*	1.º Saxofone Alto	Sapador Bombeiro
	Marcos Cortegano*	Idem	Estudante
	Ana Patrícia Marques	2.º Saxofone Alto	Fisioterapeuta
	Guilherme Bergano	1.º Trompete	Serralheiro civil
	Dani Barrocal	Idem	Estudante
	José Pato	2.º Trompete	Camionista
	Tiago Domingues	Idem	Estudante
	Miguel Ângelo Nunes	1.º Trombone	Idem
	Miguel Bacalhau	Idem	“
	Leonor Charrama	2.º Trombone	“
	Senhor Rita	Idem	Reformado (Amareleja)
	Beatriz	1.ª Trompa	Licenciada em música (Aveiro)
	Inês Durão	2.ª Trompa	Enfermeira
	João Afonso	Tuba	Estudante
	José Pedro	Tuba	Estudante (“Os Leões” de Moura)
	António Baleizão	Pratos	Bombeiro
	Domingos Gonçalves “Boieiro”	Bombo	Trabalhador rural
	António Pão-Duro	Caixa	Encarregado Adjunto
	André Segão	Caixa	Barbeiro

Fig. 5 – Formação da Banda para a Festa de Agosto, 2019.
Gentilmente cedida pelo maestro Francisco Roque Nunes.

A Festa de Agosto, em honra de Nossa Senhora da Conceição, marcava um calendário agrícola caído em desuso, mas representa ainda o momento mais significativo do ciclo festivo. A vila triplica de rostos alegres, mais ou menos envelhecidos, vindos de diversas localidades do país e do estrangeiro, que se reencontram para partilhar e revivificar as suas tradições. A Praça da Liberdade transforma-se com a montagem dos tabuados, que acolhem o público dos encerros, das touradas e dos espectáculos musicais. Na noite de 27 *já cheira a festa*, como costumam dizer os barranquinhos. As roulottes de doces dos vizinhos espanhóis ocupam o lugar das quatro esquinas (antiga praça de jorna dos trabalhadores rurais) e os cafés aprontam as esplanadas nas ruas para acolherem os locais e os forasteiros. O espectáculo musical da noite de 27 é organizado pelo município com a “prata da casa”, nele desfilam fadistas amadores, grupos corais e grupos de sevilhanas acompanhados pela banda. A sonoridade da banda assoberba a Praça com *pasodobles* que os corpos das jovens bailarinas da Escola Municipal de Baile acompanham, com graciosidade e *salero*. Na alvorada do dia 28 a banda anuncia o início dos dias alegres, ruidosos, transgressores, vividos intensamente na Praça, regidos unicamente pelo programa festivo em que a componente profana supera a religiosa. As sonoridades de *pasodobles*, sevilhanas e *reggaetones* misturam-se com fados e cantares alentejanos, num frenesim que se dissemina pelas ruas da vila. A participação da banda adquire centralidade nos rituais religiosos e profanos, justificando a constante preocupação dos responsáveis de ontem e de hoje em assegurarem a sua actividade.

A banda e a Escola de Música conquistaram a admiração dos barranquinhos, manifestada publicamente nos entusiásticos aplausos e comentários espirituosos às actuações dos seus filhos e netos, que orgulhosamente lhes recordam a dedicação e as expectativas dos seus pais e avós que desde 1899 deram continuidade a um projecto musical significativo. As participações da banda nas Festas de São Mateus em Elvas (no desfile de bandas e na procissão do Senhor Jesus da Piedade), no Cortejo Etnográfico de Serpa, desde há quinze anos, e nos Encontros de Bandas em diversas localidades portuguesas e espanholas contribuíram para que desfrute de algum prestígio entre as suas congéneres da região alentejana e continue a formar novas gerações de músicos.

Algumas conclusões inconclusivas

O dualismo classificatório que demarcou a fonteira entre o estudo da “música popular” e da “música erudita” baseou-se num paradigma essencialista da cultura que encontrou validação científica. As tentativas iniciadas na década de 1960 de promover o estudo da diversidade musical, com a obsessiva alteração de terminologias (popular, tradicional, músicas do mundo, etc.), não derrubaram as fonteiras epistemológicas entre a Musicologia, construída como o estudo histórico e analítico das músicas eruditas do Ocidente, e a

Etnomusicologia, como o estudo cultural e contextual das músicas de não-europeus, camponeses europeus e minorias étnicas ou raciais marginalizadas (Feld 2005, 13). Por muitas diferenças que possamos encontrar entre os diversos sistemas musicais universais não podemos justificar a existência de duas disciplinas separadas: uma para a música culta ocidental e outra para as músicas denominadas “étnicas”, sejam estas de corte culto ou de corte popular (Martí 1992, 208). O nosso objeto de estudo deve ser a música na sua totalidade, como fenómeno que, tal como qualquer outro aspecto cultural, é criado por homens e mulheres que o determinam. Neste sentido, as músicas culta e popular de um mesmo âmbito cultural devem ser consideradas manifestações diferentes de uma mesma linguagem, que se adapta a diversos contextos e grupos sociais que compõem o universo musical. Este está formado por processos, estruturas, atitudes, valores, transformações, funções, comportamentos rituais e significados. Assim, as bandas filarmónicas como fenómenos musicais não podem ser analisadas apenas como centros de educação musical ou representações culturais, no sentido restringido de “património” musical, mas como elementos do universo musical em análise.

Neste estudo elegi uma banda filarmónica como possibilidade de ruptura com a dicotomia culto/popular, considerando que dela emanam uma diversidade de experiências e de músicas que configuram e organizam a paisagem sonora. O paralelismo entre a diversidade cultural do lugar social e as práticas musicais das pessoas permite-nos compreender que as fronteiras territoriais e culturais são construções fictícias, e que os saberes musicais não obedecem a categorias fechadas e absolutas, fazem parte integrante de um sistema sonoro aberto, permeável à dinâmica social e cultural. Podemos afirmar que as bandas surgiram à margem dos processos de folclorização e institucionalização da “cultura popular”, associadas a novas conceções do mundo, progressistas e urbanas, que estabeleceram ligações entre músicas eruditas e populares. A modernidade experimentada num primeiro tempo remete-nos para práticas filarmónicas que trespassaram os contextos urbanos para se difundirem e entranharem nos rurais. Nos contextos rurais as bandas afirmaram-se na educação musical, na transmissão de tradições e na divulgação da música junto das classes trabalhadoras das vilas, artífices, empregados de serviços e funcionários públicos, como podemos observar nas formações da banda de Barrancos de 1899, 1924 e 1952. Os trabalhadores rurais estavam impossibilitados de aceder a qualquer tipo de ensino formal por viverem apartados da vila, sendo os domingos e as festas os tempos de exceção e a voz o único instrumento que exercitavam. Os métodos de aprendizagem musical, por escrita pautada ou oralidade, traçaram uma fronteira fictícia entre os músicos da banda e os cantadores dos grupos corais, que ambos os grupos transgrediram e subverteram, como nos mostram as experiências musicais dos nossos entrevistados e o caso paradigmático do ensaio do grupo coral de 1954 recordado por António Reganha Pica.

Como exemplificámos neste estudo as bandas preenchem os imaginários musicais em diferentes contextos festivos, com repertórios populares e eruditos. Os músicos cruzam frequentemente a fronteira entre as práticas filarmónicas, o cante alentejano e o ritual do tamborileiro. Assim, o produto musical das bandas não pode constituir o centro da nossa atenção, por partilhar a sua importância epistemológica com os elementos dinâmicos da vida social e cultural. A tradição filarmónica mantém-se essencialmente ao nível local, adquiriu centralidade nos calendários festivos e constitui um elemento de reafirmação de lugares “onde as identidades se reconstroem, o sentido de relação é central e a história o recurso discursivo por excelência” (Leal 2000, 248). O futuro das bandas relaciona-se estreitamente com as transformações da sociedade, com os lugares onde estão inseridas, com as dinâmicas culturais desses lugares, com os homens e mulheres que asseguram a sua continuidade e com os saberes musicais que preservam e transmitem. A problemática da função, do simbolismo, das transformações de atitudes e valores, deve privilegiar a conceptualização dos fenómenos sonoros dos portadores das tradições musicais, que subvertem as lógicas classificatórias. Porque o mundo plural a que devemos aspirar deve ser um mundo desclassificado, aberto a múltiplas experiências e sonoridades, construído a partir de estruturas e processos flexíveis que permitam incrementar outras configurações lógicas ao conhecimento da música.

Referências bibliográficas

- Agier, Michel. 2013. *La condition cosmopolite – L’anthropologie à l’épreuve du piège identitaire*. Paris: La Découverte.
- Alves, Vera. 2013. *Arte Popular e Nação no Estado Novo. A Política Folclorista do Secretariado de Propaganda Nacional*. Lisboa: ICS.
- Anderson, Benedict. 2005. *Comunidades Imaginadas. Reflexões sobre a Origem e a Expansão do Nacionalismo*. Lisboa: Edições 70.
- Augé, Marc. [2005 (2007)]. *Não Lugares. Introdução a uma antropologia da Sobre-modernidade*. Lisboa: 90.º.
- Baptista, Fernando Oliveira. 1996. “Declínio de um tempo longo”. In Oliveira Baptista, Fernando, Joaquim Pais de Brito e Benjamim Enes Pereira (coords.). *O Voo do Arado*. Lisboa: Museu Nacional de Etnologia, Instituto Português de Museus/Ministério da Cultura, 33-75.
- Blacking, John. 1995. *Music, Culture & Experience*. Chicago: University of Chicago Press.
- Bourdieu, Pierre. 2001. *Razões Práticas. Sobre a Teoria da Acção*. Oeiras: Celta Editora.
- Brucher, Katherine. 2005. *A Banda da Terra: Bandas Filarmónicas and the Performance of Place in Portugal*. Dissertação de doutoramento. University of Michigan.
- Cairo Carou, Heriberto, Paula Godinho e Xerardo Pereiro (coords.). 2009. *Portugal e Espanha – Entre discursos de centro e práticas de fronteira*. Lisboa: IELT/Edições Colibri.

- Capucha, Luís. 2002. “Barrancos na ribalta, ou a metáfora de um país em mudança”. *Sociologia: problemas e práticas* 39: 9-38.
- Castelo-Branco, Salwa El-Shawan. 1997. “Filarmónicas en Fete”. In *Voix du Portugal*. Paris: Actes Sud / Cité de la Musique, 63-73.
- Castelo-Branco, Salwa El-Shawan, José Soares Neves e Maria João Lima. 2003. “Perfis dos grupos de música tradicional em Portugal em finais do século XX». In Salwa El-Shawan Castelo-Branco e Jorge Freitas Branco (org.) *Vozes do Povo. A folclorização em Portugal*. Oeiras: Celta, 73-142.
- Elvira, José Caetano. 1986, “Sociedade Filarmónica Barranquense”. *Luzeiro – Mensário de Barrancos e de Santo Aleixo da Restauração*, abril – maio: 3 e 4.
- . 1985. “Elementos para a História da Filarmónica Barranquense”. *Luzeiro – Mensário de Barrancos e de Santo Aleixo da Restauração*, novembro – dezembro: 4 e 7.
- Feld, Steven. 2005. “Uma doce cantiga de ninar para a *World Music*”. *Debates* 8: 9-38.
- Fentress, James e Wickham, Chris. 1994. *Memória Social*, Lisboa, Teorema.
- García Gutiérrez, Antonio. 2007. *Desclasificados. Pluralismo lógico y violencia de la clasificación*. Barcelona: Anthropolos.
- Godinho, Paula. 2011. *Oír o Galo Cantar Dúas Veces. Identificacións Locais, Culturas das Marxes e Construción de Nacións na Fronteira entre Portugal e Galicia*. Ourense: Imprensa da Deputación.
- Gomes, Agostinho da Costa Diniz. 2008. *O contributo das bandas filarmónicas para o desenvolvimento pessoal e social*. Chaves: Edição de autor.
- Gramsci, Antonio. 1982. *Os intelectuais e a Organização da Cultura*. Rio de Janeiro: Civilização Brasileira.
- Granjo, A. 2010. “Do século XX ao século XXI: processos, práticas musicais e músicos emergentes – 3. As mudanças no universo das Bandas Filarmónicas”. In Castelo-Branco, Salwa El-Shawan (ed.). *Enciclopédia da Música em Portugal no Século XX*. Lisboa: Círculo de Leitores: 1365-1366.
- Halbwachs, Maurice. (1950) 2004. *A Memória Colectiva*. São Paulo: Centauro Editora.
- Koselleck, Reinhart. 1983. *Futuro passado – Para una semantica de los tiempos históricos*. Barcelona: Paidós.
- Leal, João. 2000. *Etnografias Portuguesas (1870-1970). Cultura Popular e Identidade Nacional*. Lisboa: Publicações Dom Quixote.
- Martí i Pérez, Josep. 1992. “Hacia una antropología de la música”. *Anuario musical: Revista de musicología del CSIC*, 47: 195-226.
- Melo, Daniel Seixas de. 2003. “A FNAT entre conciliação e fragmentação”. In Castelo-Branco, Salwa El-Shawan and Jorge Freitas Branco, (Eds.) *Vozes do Povo. A Folclorização em Portugal*. Oeiras: Celta Editora: 37-57.
- . 2001. *Salazarismo e Cultura Popular (1933-58)*. Lisboa: Imprensa de Ciências Sociais.
- Moreira, Pedro Filipe Russo. 2012. “*Cantando espalharei por toda parte*”: programação, produção musical e o “aportuguesamento” da “música ligeira” na *Emisora Nacional de Radiodifusão (1934I-1949)*. Dissertação de doutoramento em Ciências Musicais – ramo Etnomusicologia, apresentada à Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa.

- Mota, Graça (org.). 2008. *Crescer nas Bandas Filarmónicas. Um estudo sobre a construção da identidade musical dos jovens portugueses*. Porto: Edições Afrontamento.
- Navas, María Victoria. 2017. *O Barranquenho. Língua, Cultura e Tradição*. Lisboa: Edições Colibri.
- Ramos do Ó, Jorge. 1999. *Os Anos de Ferro: O Dispositivo Cultural durante a "Política do Espírito" (1933-1949)*. Lisboa: Editorial Estampa.
- Reily, Suzel and Katherine Brucher (Org.). 2013. *Brass Bands of the World: Militarism, Colonialism and Local Music Making*. Surrey / United Kingdom: Ashgate Publishing.
- Revel, Jacques (ed.). 1989. *A Invenção da Sociedade*. Lisboa: Difel.
- Russo, Susana Bilou. 2007. *As Bandas Filarmónicas enquanto Património: um estudo de caso no concelho de Évora*. Dissertação de mestrado em Antropologia, Especialidade em Antropologia: Patrimónios e Identidades. ICSTE-IUL.
- Sahlins, Peter. 1996. *Frontières et identités nationales – La France et l'Espagne dans les Pyrénées depuis le XVIIe siècle*. Paris: Belin.
- Sancha Soria, Félix. 2008. *La guerra de la restauración portuguesa en la Sierra de Aroche (1640-1645)*. Huelva: Diputación de Huelva.
- Sardo, Susana. 2008. "Músicas Populares e diferenças regionais". In *Portugal: Percursos de Interculturalidade: raízes e estruturas*. Lisboa: Alto Comissariado para a Imigração e Diálogo Intercultural.
- Scott, James C. 2003. *Los Dominados y el Arte de la Resistencia*. México: Editorial Txalaparta.
- Sidaway, James. 2002. "Signifying Boundaries: Detours around the Portuguese-Spanish (Algarve/Alentejo-Andalucía) Borderlands". *Geopolitics*, 7 (1): 139-164.
- Silva, Augusto Santos. 1994. *Tempos cruzados: Um estudo interpretativo da Cultura*. Porto: Edições Afrontamento.
- Simões, Dulce. 2013. *Frontera y Guerra Civil Española. Dominación, Resistencia y Usos de la Memoria*. Badajoz: Diputación de Badajoz.
- Thiesse, Anne-Marie. 2000. *A Criação das Identidades Nacionais: Europa, séculos XVIII-XX*. Lisboa: Temas e Debates.
- Thompson, E. P. 2004. *A Formação da Classe Operária Inglesa*. São Paulo: Paz e Terra.
- Uriarte, M. Luis. 1994. *La Codosera, Cultura de Frontera y Fronteras Culturales*. Extremadura: Asamblea de Extremadura.
- Wilson, Thomas M. e Donnan, Hastings. 1998. *Border Identities. Nation and state at international frontiers*. Cambridge: University Press.
- Valcuende del Río, Jose María. 1998. *Fronteras, Territorios e Identificaciones Colectivas: Interacción Social, Discursos Políticos y Procesos Identitarios en la Frontera Sur Hispano-Portuguesa*. Sevilla: Fundación Blas Infante.
- Vasconcelos, José Leite de. 1955. *Filologia Barranquenha*. Lisboa: Imprensa Nacional.

Sociedade Filarmónica ‘Lira do Rosário’: um património local

Ana Margarida Gaipo

This paper is the result of the study of the importance that the wind band, the Sociedade Filarmónica ‘Lira do Rosário’ (SFLR), has had on the local society. Through firsthand knowledge of this band, we can confirm that, since its foundation until the present day, it is the only band in the parish of Nossa Senhora do Rosário. It is as identity symbol for the people who live here and has a healthy coexistence with other civilian bands from neighbouring parishes. In addition to the usual musical functions as a civil band, it has stood out with the implementation and development of unique practices and activities of which its members are proud.

O movimento associativo filarmónico português e das suas regiões Autónomas tem-se revelado, nos últimos anos, foco de estudos etnomusicológicos e antropológicos não apenas pela sua relevância social, mas também pelo património resultante das suas *praxis* (Granjo 2005; Brucher 2007). Desde 1845, data da fundação da primeira banda civil na ilha de S. Miguel, outras tantas se terão disseminado, por semelhança, pelas restantes ilhas do arquipélago, em sociedades de contexto recreativo e cultural, assegurando práticas musicais de índole popular, em localidades citadinas e rurais. Outrora, o arquipélago totalizou mais de uma centena de filarmónicas. Atualmente estima-se apenas, em atividade, cerca de oito dezenas de bandas. Neste âmbito realizei um estudo que tem como principal enfoque a compreensão da relevância cultural e social da Sociedade Filarmónica ‘Lira do Rosário’ (SFLR) no contexto da sociedade local. Como resultado apurei que a SFLR tem-se revelado, desde a sua fundação, uma instituição com forte participação e importância, artística e cultural, na vida da comunidade local.

Este trabalho tem como objetivo contribuir para o conhecimento do movimento filarmónico no arquipélago dos Açores através do estudo de caso desta banda, sediada na ilha de S. Miguel, no concelho da Lagoa, na freguesia de Nossa Senhora do Rosário, valorizando o seu património sociocultural, em

particular, o de expressão musical. No sentido de agilizar os objetivos questioneei a importância das suas atividades, práticas musicais e sociais, dos seus maestros e músicos, enquadrando-os no desenvolvimento cultural do concelho da Lagoa, no período que medeia a sua fundação [1920] e a atualidade [2019].

A investigação sustentou-se em pesquisa arquivística – a partir da documentação da banda e de periódicos locais – pesquisa bibliográfica – em publicações da história local – e em trabalho de campo, com a observação de ensaios e atividades e a realização de entrevistas e conversas informais a músicos e pessoas ligadas à SFLR.

O concelho de Lagoa

A Lagoa situa-se na costa sul da ilha de S. Miguel e constitui um dos seus seis concelhos, criado a 11 de abril de 1522, por carta régia de D. João III e elevado a cidade em 22 de março de 1812, por deliberação do parlamento dos Açores. Abrangendo uma área de 45,57 Km², possui 14 416 habitantes¹. É formada por cinco freguesias: Nossa Senhora do Rosário e Santa Cruz, sedes de concelho, Água de Pau, Cabouco e Ribeira Chã. A freguesia de Nossa Senhora do Rosário reúne uma população de 5396² habitantes. Desde o seu povoamento, fruto das suas condições geográficas naturais, a Lagoa foi sede de uma das regiões mais prósperas da ilha destacando-se pela produção agrícola do trigo, pastel, vinho e laranja. A sua localização e proximidade com o mar colocaram o seu porto como um importante meio de atividade económica na exportação para a Europa, durante a segunda metade do século XIX. No setor industrial a cidade da Lagoa acolheu entre 1862 e 1872 a fundação das primeiras fábricas de cerâmica da ilha e, em 1882, da fábrica do álcool. A mão de obra necessária ao seu funcionamento fez prosperar a população que, na sua maioria, se empregava na laboração. O espoletar da I Guerra Mundial terá produzido decréscimo demográfico, entre os anos de 1911 e 1920, sendo o panorama revertido a partir desta última data. Apesar da emigração, com maior expressão para os Estados Unidos da América e Canadá, até meados do século XX, o défice populacional não se revelou tão significativo quanto entre o fim da década de 60 e os anos 80. Desta última, aos nossos dias, tem-se verificado, novamente, um aumento populacional considerável.

A sua atividade cultural sustentou-se, sobretudo a partir da segunda metade do século XIX, pela fundação das primeiras filarmónicas, do Cine Teatro, em 1913, e das intensas atividades culturais e desportivas desenvolvidas pela fábrica do álcool. Também a imprensa local, de considerável expressão, entre 1850 -1936 foi retomada em 2014, através da fundação do periódico *Diário*

¹ De acordo com os dados registados pelos Censos 2011.

² De acordo com os dados registados pelos Censos 2011.

da Lagoa com formato digital e impresso. No contexto musical a freguesia de Nossa Senhora do Rosário tem, para além da filarmónica ‘Lira do Rosário’, um grupo folclórico, um orfeão paroquial e uma Academia Musical.

Movimento filarmónico nos Açores

A atividade filarmónica nas ilhas dos Açores é, desde o final da segunda década do século XIX, uma das práticas culturais de maior expressão. De acordo com a entrada da *Enciclopédia Açoriana* do Centro de Conhecimento dos Açores no sítio da Direção Regional da Cultura dos Açores, redigida por Carlos Enes, a primeira referência data de 1818 com a presença, na ilha Graciosa, de uma banda de música trazida por Timóteo Bettencourt, emigrante no Brasil, e constituída por negros. Cerca de 13 anos mais tarde, entre 1831 e 1832 se regista a chegada, a Angra do Heroísmo e Ponta Delgada, das primeiras bandas de música regimentais, com curta permanência e a propósito das forças liberais de França e Inglaterra (Enes s.d.). Na segunda metade do século, seguindo os seus modelos formais e institucionais, numa recriação adaptada ao ambiente popular, por oposição às práticas domésticas e teatrais eruditas cultivadas por círculos elíticos, foram-se organizando por todo o arquipélago sociedades recreativas civis de contexto filarmónico, enumerando-se cerca de 60 filarmónicas civis entre 1849 e 1910 em todo o arquipélago. Vicissitudes diversas levaram a que, nestes cerca de 170 anos de práticas filarmónicas, umas nascessem e outras se extinguissem, totalizando, hoje, mais de uma centena por todo o arquipélago.

Na ilha de S. Miguel, é apontada a data de 1845 para a fundação da primeira banda, a Sociedade Filarmónica Micaelense, em Ponta Delgada; 1947 será a data da última, a Banda de Nossa Senhora de Penha de França, da freguesia de Água Retorta, de acordo com Joaquim Maria Cabral (Cabral 1985).

A atividade musical de contexto filarmónico, na Vila de Lagoa, teve início no ano de 1849 a ‘Harmonia Lagoense’. A sua primeira referência encontra-se no jornal *Açoreano*. Nada mais há sobre a atividade da mesma. Em abril de 1850 foi noticiada, pelo mesmo jornal, a existência da ‘Lyra Lagoense’, na freguesia do Rosário formada pelas pessoas mais qualificadas da vila, cessando em 1872 (*Açoreano*, 7 de abril de 1849). Destacou-se, enquanto uma das primeiras sociedades recreativas da ilha de S. Miguel, com participação em cerimónias de elevado mérito. A imprensa da época, menciona a sua participação em cerimónias como a sessão de leitura e aprovação da ata da Sociedade dos Amigos das Letras de S. Miguel, na sala da Biblioteca Pública de Ponta Delgada na qual a ‘Lyra Lagoense’ brilhou com a execução de algumas peças. Outra, de revestida importância, prevista para o dia 2 de janeiro de 1852, terá sido a sua participação na abertura e nos intervalos do

terceiro concerto do Sr. Casella³. Contudo, o *Correio Michaelense* de 3 de janeiro noticiou que infelizmente não foi possível contar com a sua participação “(...) pela falta involuntária das pessoas que deviam desempenhar os sócios da Philarmónica da Villa da Lagoa e isso prova-nos que deseja desempenhar, sempre, pontualmente o seu programa” (*Correio Michaelense* de 3 de janeiro de 1852). Em 1859, na vila de Água de Pau, fundou-se a banda ‘União’ tendo-a sucedido, em 1865, a ‘Estimulo Artístico’ que, mais tarde, em 1867, passou a denominar-se ‘Fraternidade Rural’. No ano de 1868 nascia a ‘Emulação Popular’, com sede na freguesia de Santa Cruz, intitulada pelo povo de banda dos artistas, por serem quase todos os seus tocantes. Terá cessado ainda antes do novo século. De 1870 a 1876 existiu, na vila de Água de Pau, a banda ‘Aliança’. Na mesma vila, durando poucos anos após a sua fundação em 1883, existiu a banda ‘Amor da Pátria’. Em 1889, fundada por Manuel Tavares Canário e sediada na freguesia de Santa Cruz, ‘nasceu’ a Sociedade Filarmónica ‘Estrela d’Alva’, hoje ainda em atividade, totalizando 130 anos. Finalmente, a 20 de abril de 1920, foi criada por iniciativa do Reverendo João Furtado Pacheco a Banda ‘Lira do Rosário’, na freguesia do Rosário.

Sociedade Filarmónica ‘Lira do Rosário’: 100 anos de história

A SFLR foi fundada a 20 de abril de 1920⁴, na freguesia do Rosário, na então Vila da Lagoa, por iniciativa do Padre João Furtado Pacheco com a colaboração de Luís Soares Macedo. Refere a ata da Assembleia Geral de 6 de setembro de 1973 que o intuito para a sua fundação pretendeu “(...) despertar na população da freguesia o gosto pela música tendo por fim exclusivamente o ensino da música e manutenção da sua banda” (ata da Assembleia Geral de 6 de setembro de 1973). A sua organização fez-se pela aquisição do instrumental da Banda ‘Rival Outeirense’ dos Arrifes que, fundada em 1911 e definitivamente encerrada em 1919, os vendeu à recém-formada ‘Lira do Rosário’. A sua primeira sede situava-se no 1.º andar do número 54, na atual Rua 25 de Abril.

Sob a regência de António Jacinto da Câmara e Silva, a SFLR fez a sua primeira apresentação nas Festas do Sagrado Coração de Jesus, em julho do mesmo ano.

³ César Augusto Casella, descendente da conceituada família de músicos italianos com o mesmo sobrenome, era violoncelista e compositor. Na sequência da sua acesa atividade concertística durante a segunda metade do século XIX, terá realizado uma *tournee* entre os anos de 1851 e 52 onde se apresentou na ilha da Madeira, Açores (ilha de S. Miguel), Lisboa e Madrid.

⁴ Note-se que esta data é tida pela Sociedade Filarmónica ‘Lira do Rosário’ como a oficial. Contudo não existem quaisquer registos, como atas ou outros, que o comprovem assertivamente.



Fig. 1 – Primeira sede da SFLR, no 1.º andar do número 54, na atual Rua 25 de Abril.

A inexistência de fontes escritas ou orais que esclareçam com exatidão este começo da SFLR resultam num hiato para a compreensão da sua fundação e dos seus primeiros intervenientes. Deste modo, não sabemos como e onde os seus primeiros 25 músicos terão adquirido o conhecimento do código musical e instrumental. Entre as primeiras e assertivas informações sobre a primeira década da sua existência é de que iniciou funções, como maestro, António Moniz Barreto⁵, em 1929, facto registado numa entrevista dada pelo próprio,

⁵ António Moniz Barreto foi maestro e compositor da SFLR entre 1929 e 1972, para a qual compôs em exclusividade, destacando-se o Hino da ‘Banda Lira do Rosário’. Pessoa de pouca escolaridade, mas de inspiração sublime para a arte musical, caracterização feita pelos que com ele privaram. Coadunou a regência da SFLR com outras bandas na ilha de S. Miguel, pelo que as suas obras terão constituído também o repertório musical destas: Banda ‘Lira do Espírito Santo’ da Maia, ‘Lira do Norte’ de Rabo de Peixe, ‘União dos Amigos’ das Capelas, ‘Fraternidade Rural’ de Água de Pau. Após cessar funções na SFLR e nas restantes, assumiu, nos últimos anos de vida, a função de maestro na

ao etnógrafo local Francisco Carreiro da Costa, em 1944, e publicada no jornal *A Ilha*. Terá cessado funções como maestro desta sociedade filarmónica em 1972, totalizando 43 anos de regência. A sua principal atividade como caiador na fábrica do álcool fez com que a ‘Lira do Rosário’ ficasse conhecida pela alcunha da ‘Banda do caiador’.

Para a reconstituição do percurso histórico desta sociedade filarmónica, acedi aos seus estatutos, livros de contas e de atas da direção e correspondência recebida e expedida, os quais datam vinte anos depois da sua fundação. Os primeiros, iniciados em 1935, sob a designação de Estatutos da ‘Lira do Rosário’, só foram registados pelo Governador do distrito autónomo de Ponta Delgada, oficializando a Filarmónica como Sociedade Recreativa, em 19 de abril de 1941. Por sua vez, os primeiros livros de contas e de atas da direção, datam de 1945. Consta-se que nos anos seguintes houve hiatos na redação das atas, sem descontinuidade de numeração, os quais poderão corresponder a períodos de interrupção da SFLR ou, simplesmente de uma direção sem exercício de funções. Deste modo, não existem registos de atas entre janeiro de 1948 e abril de 1954 e, novamente, entre junho de 1955 e maio de 1972. Alguns fatores poderão ser considerados a justificar: por um lado, o facto de em 1955 não existir, entre os membros da filarmónica, quem se disponibilizasse a assegurar a sua direção, de acordo com relatos produzidos nas atas de 31 de março e 30 de abril desse ano; por outro, o cessar de funções, em 1972, de António Moniz Barreto como maestro, sem motivo apresentado. Porém, os livros de contas dos períodos acima indicados, revelam-nos que a SFLR terá mantido atividade pela faturação de serviços prestados e por despesas realizadas. Talvez apenas tenha havido algum disfuncionamento da direção e assembleia da SFLR, o qual não pesou no regular desenvolvimento das suas atividades. Note-se que até 1972 terá sido o período áureo da SFLR sob a regência de António Moniz Barreto. Em 1972, dada a situação débil em que se encontrava a filarmónica, a ata n.º 68 de 15 de maio refere, entre as medidas para a recuperação do prestígio da SFLR, a elaboração de uma lista de antigos tocantes⁶, com a finalidade de ser-lhes endossado convite a regressar.

Filarmónica ‘Estrela d’ Alva’ de Santa Cruz da Lagoa [1975-78]. Calcula-se que sua produção musical se constitua de um número considerável de originais e arranjos, porém encontra-se dispersa pelas instituições que frequentou ou ofertou, não existindo um arquivo único e devidamente catalogado. O seu espólio particular, possui apenas alguns originais. Por decisão metodológica deste trabalho, efetuei apenas o levantamento das obras existentes nos arquivos das três filarmónicas do concelho de Lagoa: SFLR, Sociedade ‘Estrela d’Alva’ e Banda Filarmónica ‘Fraternidade Rural’. Destes três arquivos foi possível elaborar uma lista de obras da sua autoria, não apenas pela confirmação daquelas que se apresentaram idênticas entre arquivos, como por outras que singularmente se encontram em cada um deles.

⁶ Não é dado a conhecer, pela ata, o elenco de antigo tocantes que constituiu esta lista.

Reerguida a sua atividade, entre maio e junho de 1972 dirigiu esta filarmónica José Moniz Telheiro sendo substituído a partir de julho, do mesmo ano, por não reunir conhecimentos para esta função, pelo Sargento Ajudante da Banda Regimental, António Lagoa. A partir do mês de agosto, por se avizinhar a sua ausência da ilha para o Ultramar para o cumprimento do seu dever como militar, encarregou-se de arranjar substituto para o cargo de maestro. Durante o mês de julho continuaram os ensaios e os trabalhos de remodelação artística da banda a cargo do Sr. 1.º Sargento ‘Silveira’ [António Duarte da Silveira]. Os anos que seguiram a 1972 foram particularmente importantes pela recuperação da banda, mas, sobretudo, pela determinação da sua recém-empossada Direção e Assembleia Geral, em assegurar instalações condignas, há tanto almejadas para o exercício das suas atividades de ensaio e de escola de música (fig. 1, 2 e 3). Em maio de 1974, sob hipoteca dos seus bens pessoais, Raulino da Silva Anselmo e José Pires, membros da Direção, compraram o imóvel cujo valor lhes deveria ser restituído pela filarmónica, em prestações.



Fig. 2 – Imóvel adquirido pela SFLR, em 1974, sito na Rua Agente Técnico Mota Amaral, 1.

Aqui se instalou a filarmónica em instalações novas, embora provisórias. Procederam-se a algumas obras de restauro e adaptação do novo imóvel para as funções da filarmónica. A 13 de outubro do mesmo ano, deu-se a transferência para as instalações provisórias que, não obstante esta condição, foi iniciada a organização do seu arquivo musical para posterior inventariação. O

ano de 1981 assistiu à desistência gradual de músicos, uns por saúde, outros por idade e, outros por diversos motivos que foram considerados aceitáveis, de acordo com a ata da direção, n.º 40 de 4 de dezembro. O assegurar da continuidade da banda voltava a ficar comprometido. Em 1984 sabemos, por ata da Direção que, terá colaborado como maestro, Manuel de Medeiros. Contudo, desde o início dos anos 80, a atividade da SFLR mantinha-se debilitada tendo sido declinados pela direção, devido a falta de músicos e de atividade, vários convites. No decorrer deste período de dificuldade a direção voltou a convidar ex-músicos a regressarem à filarmónica, conforme ata da direção, n.º 42 de 24 de fevereiro. Desta data [1984] até aos primeiros meses de 1985, e apesar dos muitos esforços da direção, com subsídios governamentais para o instrumentário e aquisição de condições para o bom funcionamento da filarmónica, a decadência revelava-se próxima. Sem músicos e sem a realização de ensaios, a direção mantinha vivo o objetivo de devolver o prestígio da filarmónica. Depois de muitas dificuldades e de um ano de trabalho intenso, contrariando a possibilidade de encerramento definitivo, a SFLR ergueu-se. Humberto Manuel Subica assumiu a regência da banda e a atividade da escola de música que, com a colaboração de músicos mais antigos, orientaram e motivaram os aprendizes da escola de música. Estrearam-se na festa de Nossa Senhora do Rosário, o único serviço prestado pela filarmónica durante o ano de 1985. No final da época, em jeito de balanço pela direção, o seu presidente registou a sua satisfação. Com extremo empenho e dedicação dos membros da direção, do maestro e da esplendida perseverança dos aprendizes da escola de música, a filarmónica foi retomando a sua saudável atividade com a excelência por que era reconhecida. Humberto Manuel Subica⁷ regeu a SFLR e orientou a sua escola de música até ao ano de 2009, cumprindo 23 anos nestas funções, com interregno entre 2007-2008, por motivos de saúde. Neste período regeu-a a sua filha Cármem de Fátima Eleuté-

⁷ Humberto Subica foi maestro da SFLR entre 1985 e 2009. Compôs em exclusividade para esta de 1970 ao presente. Com produção assídua, totalizando cerca de 170 composições originais e alguns arranjos, dedica-as aos músicos da SFLR ou a entidades lagoenses. Possui um arquivo pessoal meticulosamente organizado e resguardado. A SFLR possui um exemplar das obras executadas. Foi também regente das Bandas 'Lira de S. Roque' e 'Fraternidade Rural' de Água de Pau. As suas obras são sobejamente conhecidas e apreciadas em muitas das filarmónicas da diáspora açoriana nos Estados Unidos da América e Canadá, não apenas por oferta do próprio mas pelo êxito das suas composições. Autor da Marcha Canção 'Saudação à Filarmónica', obra que hoje assume, entre os músicos da SFLR e os seus simpatizantes, a imponência e valor de um verdadeiro Hino. Nos concertos que realiza na freguesia, ou no final das arruadas do aniversário, em frente à sede da filarmónica, nunca pode ser esquecida. Nasceu de um desafio poético num convívio da filarmónica, no ano de 1986, com texto da autoria do músico João Furtado e melodia e composição original de Humberto Subica. Durante os anos de existência do Orfeão da filarmónica, executavam-no em conjunto.

rio Subica. Desde novembro de 2009 que é seu maestro Duarte Nuno Costa Alves.

Para além das muitas atividades que desenvolveu para a comunidade local ou para os seus membros, o seu trabalho foi registado tanto pela gravação de um disco em 2001, no Canadá, durante a sua deslocação, aos Estados Unidos da América e Canadá, intitulado ‘Ao Encontro da Diáspora’, com um elenco de onze obras musicais. Este trabalho foi realizado por um lagoense emigrado e que dispunha de um estúdio de gravação. A este respeito merece salientar a estreita relação que é estabelecida entre as filarmónicas açorianas e as da diáspora, fomentada pela celebração de protocolos de geminação entre freguesias açorianas e cidades onde, pela migração, está fixado um considerável número de emigrantes açorianos. Assim, Lagoa é ‘cidade irmã’ nos E.U.A. com as cidades de Bristol, Fall River, Dartmouth, Rehoboth, New Bedford, Tauton e no Canadá com a cidade de Sainte-Thérèse (Quebeque). Este processo tem firmado relações culturais e sociais através de atividades de cariz social, cultural e empresarial. No contexto filarmónico, e da Lagoa em particular, a interação tem sido estabelecida com filarmónicas da diáspora, onde se integram emigrantes e ex-filarmónicos lagoenses, através de digressões culturais. As digressões da SFLR aos Estados Unidos da América tiveram lugar nos anos de 1996 e 2001, às cidades de Fall River, Bristol e New Bedford. Em ambos os anos, a iniciativa teve como principal intuito a sua participação nas Festas do Divino Espírito Santo em Fall River, sendo recebidos pela filarmónica local, a Banda ‘Nossa Senhora da Luz’. Aproveitando a sua deslocação foi organizada, por uma comissão constituída por emigrantes e ex-filarmónicos lagoenses, a sua participação nas festas do Senhor da Pedra em Bristol e New Bedford. Aqui tiveram o acolhimento da Banda Filarmónica do Senhor da Pedra de New Bedford e Banda Filarmónica de Santa Isabel em Bristol. As deslocações às cidades canadenses de Laval (Quebeque) e Toronto, tiveram lugar nos anos de 1996 e 2001, respetivamente, sendo acolhidos pela banda ‘Espírito Santo’ de Laval e Banda do ‘Sagrado Coração de Jesus’ de Toronto. No ano 2000 a Banda ‘Nossa Senhora da Luz’ de Fall River veio, em digressão, à ilha de S. Miguel participando nas Festas do Sagrado Coração de Jesus, da paróquia de Nossa Senhora do Rosário.

Recebeu algumas homenagens evidenciando o seu mérito cultural: 1994 – Medalha de Mérito Cultural pela Casa da Cultura de Ponta Delgada; 2009 – Diploma e Medalha de Mérito Municipal pela Câmara Municipal da Lagoa; em 2010, a propósito do 90.º aniversário da ‘Lira do Rosário’ a Câmara Municipal da Lagoa prestou-lhe homenagem com a apresentação de uma exposição recordando a história da filarmónica, nos Paços do Concelho; no âmbito das comemorações dos 424 anos de elevação a freguesia, em abril de 2016, foi homenageada pela Junta de Freguesia de Nossa Senhora do Rosário, com a medalha de mérito, pelos serviços prestados à mesma.

A 20 de maio de 1999 foi declarada Instituição de Utilidade Pública, por despacho do Senhor Presidente do Governo Regional dos Açores, Carlos Manuel Martins do Vale César, publicado no Jornal Oficial Número 22, II Série de 1 de junho de 1999.

Em 2020, a SFLR é constituída por cerca de 30 elementos tocantes com idades compreendidas entre os 8 e os 45 anos.

A SFLR representou, desde a sua fundação, importância impar para com a comunidade local. Afirmção evidente não apenas pelos relatos das suas atas, mas também pela assiduidade com que, nas primeiras décadas da sua funda-



Fig. 3 – Nova sede, finalizada no ano de 1997.

ção e recentemente, desde 2014, a imprensa local⁸ se manifesta sobre ela, noticiando as diversas solicitações socioculturais que lhe são atribuídas, com particularidade para o concelho ou para a freguesia de Nossa Senhora do Rosário. Foi, e é, uma seguradora de dinâmicas culturais e de socialização local, permitindo o cultivo da arte musical enquanto engrenagem na animação do povo, sob práticas de índole popular quer de ordem religiosa, quer profana.

⁸ A imprensa local contou com várias publicações entre a segunda metade do século XIX e 1936. O Concelho da Lagoa voltou a ter um periódico local em fevereiro de 2014, em suporte digital, e em outubro do mesmo ano em edição impressa.

A sua relevância sociocultural salienta-se também, com demasiado ênfase pela estima demonstrada pelos seus membros e simpatizantes, como representação de uma identidade ‘patriótica’ local. Este sentimento é bem visível pelos relatos, em conversas informais que tive com José Borges e Humberto Subica, nas quais referiram que há seis décadas atrás, quando a banda ia atuar para fora da freguesia ou fazer uma excursão, tinham à sua chegada as famílias e o povo da freguesia para os receber e lançar ‘roqueiras’⁹.

A Sociedade Filarmónica ‘Lira do Rosário’ na comunidade local

Desde sempre cumpriu com serviços da comunidade como a Procissão do Senhor morto (sexta-feira Santa), da Ressurreição, dos Enfermos, Coração de Jesus, Nossa Senhora do Rosário, mudanças do Divino Espírito Santo, Festas do Divino Espírito Santo no domingo de Pentecostes. No âmbito profano, as tardes no jardim do Rosário¹⁰, o futebol, o curso de carnaval, cortejos de oferendas nas festas de Nossa Senhora do Rosário e Nossa Senhora das Necessidades – Atalhada, concertos e arraiais. Há cerca de duas décadas participa nas marchas de Santo António [em Santa Cruz] e no Cantar às estrelas, há quatro anos.

Não obstante, é observável, tanto em fontes da filarmónica como da imprensa local, o seu alargamento das funções sociais que se estenderam para além de meras funções de entretenimento. Destaque-se o anúncio no jornal local *A Semana* do dia 10 de maio de 1936, a sugestão dos sócios do Club Recreativo da ‘Lira do Rosário’, à Direção da filarmónica, para a aquisição de um rádio para que este ‘(...) viesse dar uma nota de modernismo, de progresso e de elegância, àquele confortável Club’ (*A Semana* de 10 de Maio, 1936). Relativamente a esta proposta dos sócios, pela ausência de registos da filarmónica e inexistência de fontes orais vivas que pudessem testemunhar a sua resolução, não sabemos se se terá concretizado ou não. Em ata da direção, do dia 31 de maio de 1976, há registo da aquisição de um televisor para a sede, facto que talvez justifique a contínua importância desta instituição como integradora social. Este foi adquirido pela entrada de um pequeno valor sendo o restante pago por empréstimo bancário. No ano seguinte, a Direção da ‘Lira do Rosário’ registou em ata que ‘Por razões de algumas pessoas de uma certa idade não terem um meio apropriado para os tempos livres a direção deliberou fazer no quintal desta Banda um ‘campo de Krok’.

Em conversas informais que estabeleci, com José Borges e Humberto Subica, relataram-me que entrar para a banda era desejo de qualquer um. A

⁹ Termo popular micaelense para ‘foguetes’.

¹⁰ Atividade registada desde 1930, implementada pela Câmara Municipal de Lagoa, ocorrendo com alguma descontinuidade, até à década de 1980.

banda concedia roupa (fato, camisa e sapatos), conforto melhorado ao estômago, em particular nos meses de verão, a propósito das festas paroquiais, e passeios realizados nas deslocações para realização de serviços fora da freguesia. Aquisições que em tempos idos, com sociedades maioritariamente constituídas por pessoas de baixa condição social, se revestiam de sucesso.

Todas estas manifestações de ‘servir’ a comunidade local, em especial os seus sócios, mostra a valência e valor social que a instituição desempenhou na freguesia, em particular em tempos cuja acessibilidade ao progresso, por pessoas de baixa condição económica, como seriam os trabalhadores fabris, se tornava uma mais valia social.

A requalificação da sua sede, iniciada em 1987, obra com o apoio do Governo Regional dos Açores, pretendeu assegurar à comunidade local funções socio-culturais, constituindo-se por um conjunto de valências: sala de ensaio, centro de catequese, auditório, coreto, centro recreativo para a terceira idade, gelataria e lavabos de serventia ao jardim. Deste modo requalificava-se também o ‘coração da freguesia’. Obra, que pela sua dimensão e valor financeiro, se edificou com algum vagar, tendo a colaboração do Governo Regional dos Açores, conforme uma das solicitações à Secretaria Regional da Educação e Cultura, em 1990, pelo presidente da direção António Varão. Reinstalados no novo edifício a partir de 1995, dando-se nos anos seguintes a conclusão dos seus acabamentos.

Outra das relações sociais que não devemos esquecer, e talvez uma das mais significativas para o concelho da Lagoa, são as que existiram entre a fábrica do álcool e a SFLR. A freguesia de Nossa Senhora do Rosário foi a primeira, na ilha de S. Miguel, a possuir um significativo número de indústrias: duas de cerâmica, uma de álcool, de sabão, de óleo e de ração. José Borges, Vice-Presidente e Humberto Subica, antigo maestro, pessoas de maior antiguidade de relacionamento com a SFLR e ex-trabalhadores da daquela indústria, explicaram que um dos processos mais comuns de acesso a emprego na fábrica do álcool era o ingresso na SFLR ou numa das equipas de futebol locais como o grupo Desportivo Recreativo ‘Os Leões’ (‘os verdes’ do Rosário) e o grupo Desportivo ‘Lagoense’ (‘os vermelhos’ de Santa Cruz). Por isso, desde a sua fundação, até à desativação de produção de álcool em 1996, os músicos que constituíram a SFLR eram, na sua maioria, operários da fábrica do álcool. Refira-se que não seriam apenas músicos da SFLR mas também da sua vizinha Sociedade Filarmónica ‘Estrela D’Alva’. A presença de trabalhadores com conhecimentos musicais incentivou na fábrica do álcool à criação, no início da década de 1960, de uma charanga e de um orfeão e, mais tarde, uma orquestra ligeira. A ‘Casa do Operário’, fundada em 1947, espaço com cantina e balneários, de serventia ao operário permitiu que nela se promovessem assíduos convívios como serões e festas de Natal onde os agrupamentos musicais da fábrica garantiam o divertimento. Sobre a importância cultural da fábrica do álcool Humberto Subica contou que

A fábrica do álcool era um dos principais motores de fomento artístico e cultural da vila. Na fábrica do álcool havia uma charanga com os operários, os mesmos que faziam parte das bandas da vila, nomeadamente a do Rosário e a de Santa Cruz. Na fábrica, reuniam-se numa só banda. Esta animava as atividades culturais da fábrica. Tinha também um orfeão e uma orquestra.

Formaram uma charanga e um orfeão na década de 60. O instrumentário era todo da fábrica. A orquestra foi formada depois da charanga e do orfeão. Quem dirigia estes era António Moniz Barreto. Teófilo Frazão era o maestro da orquestra, e o irmão dele que, trabalhava nos escritórios, João Carlos Frazão, era um dos primeiros empregados de escritório, tocava jazz e organizou esta orquestra. Esta era constituída por músicos de fora, que não eram operários. O Victor Cruz cantava.

A charanga e o orfeão ensaiavam na hora do trabalho. Combinavam uma hora ou duas, quando fosse preciso para ensaiar. Também os futebolistas. Ensaivavam no 1.º andar da casa do operário. O repertório da charanga eram marchas de rua. Alguma sessão ou a vinda do patrão Medeiros de Almeida de fora preparávamos peças em conjunto com a charanga e o orfeão. Quando eram visitas governamentais apresentavam-se fora como no Coliseu Micaelense. Um ano apresentaram-se na 2.ª feira da festa do Santo Cristo. E, uma vez, foram com a charanga tocar um número clássico, o ‘Egmont’ de Beethoven, num concurso de bandas no Coliseu. A charanga ia apenas com 16 ou 18 músicos. Claro não ganhou! (entr. Subica 2019).

Como se pode constatar na citação anterior, encontramos outro elo de ligação entre estas duas instituições [SFLR e fábrica do álcool], nomeadamente o facto de António Moniz Barreto, ter sido o maestro da SFLR, da charanga e do orfeão da fábrica do álcool.

A história da SFLR está, ao longo destes quase 100 anos de vida, repleta de singularidades que a distinguiram no contexto filarmónico da ilha de S. Miguel, construindo e constituindo um património local. Foi a primeira, por volta do ano 2000, a introduzir cantores acompanhados pela filarmónica, como contou Humberto Subica

Por volta do ano 2000 fomos a primeira banda a unir a banda com a voz. Na altura não havia internet. Eu ouvia canções de Andrea Bocelli e Marco Paulo e fazia arranjos para a voz da Cármen. Íamos para todas as ilhas. Era um grande sucesso. Muitos desdenhavam e achavam que não era próprio para uma banda. Mas foi sempre um sucesso. Para onde íamos toda a gente perguntava se a filha ia cantar. Mas hoje em dia todas as bandas já fazem isso (...). (ent. Subica 2019)

Entre 1987 e 1990 as suas valências musicais estenderam-se à formação de um orfeão [Orfeão Nossa Senhora do Rosário], dirigido pelo músico da filar-

mónica, João Furtado, e constituído por músicos, membros da direção e seus familiares. Este atuava a solo ou com o acompanhamento de uma pequena orquestra da filarmónica.

Em 2005, na ilha de S. Miguel, foi a primeira a ser dirigida por uma mulher. Tal aconteceu em situação ocasional quando Humberto Subica passou a batuta da filarmónica à sua filha mais nova, Cármén, para dirigir uma das obras do Concerto integrado nas Festas do Senhor Santo Cristo dos Milagres. Sobre este momento pontual contou, Humberto Subica, que se tratou de uma surpresa que quis fazer, em palco, à filha. A mesma veio a assumir a direção da banda entre 2007-2008.

Terá sido a primeira, na ilha, a ter o instrumento a que chamam no meio filarmónico de ‘lira’ “Fomos também os primeiros a ter uma Lira. Veio cá às Festas do Senhor Santo Cristo [anos 90] uma banda da América com uma lira e eu pedi ao Sr. Varão para comprar uma para a banda. A Cármén foi a primeira a tocá-la. Eu fazia arranjos para se tocar a lira nos concertos” (ent. Subica 2019).

Maestros que compuseram e dedicaram obra em exclusividade à SFLR: António Moniz Barreto e Humberto Manuel Subica, conforme, oportunamente, atrás referenciei.

Por último, e com importância sublime, conjugando serventia à comunidade e singularidade no meio filarmónico, as Festas do Divino Espírito ou ‘Festa da Caridade’ foram, outrora, tradição na freguesia, não havendo registo de quando terão deixado de se realizar. Em 1981, no domingo de Pentecostes, foi reerguida a partir de proposta da direção da SFLR, numa colaboração com a Paróquia de Nossa Senhora do Rosário. A sua índole de caridade pretendia distribuir uma pequena pensão de pão e carne às pessoas mais carenciadas na freguesia as quais, de acordo com memórias orais, eram indicadas pelo pároco. Para tal, era adquirida pela banda, uma vaca cuja carne compunha as ‘pensões’. A sede da filarmónica dava lugar à instalação do ‘Quarto do Espírito Santo’ e à distribuição das tradicionais ‘Sopas dos Espírito Santo’. Festa cumprida com rigor e preceito de acordo com a tradição secular. Terá cessado, em 1991, devido a rutura de cooperação entre instituições. Mantém atualmente a sua realização sob a inteira responsabilidade da paróquia.

Conclusões

Todas as manifestações aqui enunciadas de ‘servir’ a comunidade local, em especial os seus sócios, mostra a valência e valor social que a instituição desempenhou na freguesia, em particular em tempos cuja acessibilidade ao a bens culturais, por pessoas de baixa condição económica, como seriam os trabalhadores fabris, se tornava uma mais valia social. As singularidades que marcaram a sua história são identificadas e reconhecidas, quer pelos seus

músicos mais antigos quer pelos seus simpatizantes, e tomadas como méritos e orgulho.

Em 2020, partilha o ensino e a prática da arte musical com a Academia Musical de Lagoa, e continua a assegurar o entretenimento, de cariz popular, à comunidade local, sendo solicitada a sua participação, com considerável assiduidade, pelas entidades locais.

Referências

- Cabral, Joaquim Maria. 1985. *Filarmónicas das ilhas de São Miguel*. Angra do Heroísmo: Instituto Açoriano de Cultura.
- Costa, F. Carreiro da. 1944. “A Banda do Caiador”. *Ponta Delgada*, n.º 647 (agosto): 1-5.
- Enes, Carlos. s.d. “Filarmónicas.” *Enciclopédia Açoriana* do Centro de Conhecimento dos Açores. Centro do Conhecimento dos Açores da Direção da Cultura dos Açores: DRAC. Acesso 30 Outubro 2019.
<http://www.culturacores.azores.gov.pt/ea/pesquisa/Default.aspx?id=6812>
- Granjo, André. 2005. *The Wind Band Movement in Portugal: Praxis and Constrains*. Master Degree Thesys. Zuid-Nederlandse Hogeschool voor Muziek. November, 2005.
- Brucher, Katherine M. 2005. *A Banda da Terra: Bandas Filarmônicas and the Performance of Place in Portugal*. Thesis (Doctorate in Music), University of Michigan, Ann Arbor.

Entrevistas

- Humberto Manuel Subica, ex-músico e maestro, compositor e Presidente da Mesa da Assembleia Geral da Filarmónica ‘Lira do Rosário’, Lagoa, 9 de agosto de 2019 e 24 de abril de 2018.
- José Castelo do Rego Borges, Vice-Presidente da Direção da Filarmónica ‘Lira do Rosário’, Lagoa, 21 agosto 2018 e 22 de julho de 2019.

Outras fontes

- Atas da Assembleia Geral da Sociedade Filarmónica ‘Lira do Rosário’. 1969-2019.
- Atas da Direção da Sociedade Filarmónica ‘Lira do Rosário’. 1945-2019

Banda Filarmónica de Pinhel: um ícone da cultura local da “Cidade Falcão”

Ana Cristina Brito Pinto

Philharmonic bands are the most spread out musical folk groups in Portugal. With a strong tradition of spreading the word about music as an art as well as about folk culture, overall they have had a crucial role in the education of children and adults, and even in their social integration. Pinhel's Philharmonic Band is one of the many philharmonics in the whole national territory, with more than one century of anniversaries. It plays a vital role on the cultural and musical education of not only its citizens, but also on the citizens of the neighboring villages. As there is a huge lack of information regarding its importance and history, an investigation about all the unknown facts and its existence has begun.

O panorama cultural, de um modo geral, alterou-se significativamente nos últimos anos. Desde logo, no que diz respeito ao conceito de cultura que não representa, hoje, o mesmo que representava no passado. Trata-se, pois, de um fenómeno em constante desenvolvimento e, sobretudo, de adaptação à realidade que é cada vez mais dinâmica e, em alguns aspetos, exigente.

As bandas filarmónicas constituem uma prática associativa cultural de larga tradição e importância em todo o país. Estes agrupamentos, outrora único símbolo e polo transmissor da cultura musical de muitos locais, veem-se hoje a braços com novos desafios e oportunidades, sobretudo no que diz respeito à relação que estabelecem com o(s) público(s), que importa estudar e esclarecer.

O presente trabalho surge, assim, na sequência de uma investigação iniciada, a título pessoal, em 2015 acerca da Banda Filarmónica de Pinhel e do seu papel cultural, social e histórico na comunidade em que está inserida e motivada, em grande parte, pelo facto de se integrar os seus quadros e se manifestar um evidente interesse relativamente à sua existência e importância. Durante os últimos anos, este profundo trabalho de pesquisa, sobretudo histórica, permitiu perceber que a tradição filarmónica da cidade é centenária, porém nunca ninguém se debruçou (academicamente ou, mesmo, em matéria de produção de bibliografia local) sobre o assunto, facto que motivou e impul-

sionou uma abordagem científica ao fenómeno, contextualizando-o na realidade nacional. Neste âmbito, em 2018 associou-se a referida investigação a um trabalho final de Mestrado na área dos Estudos de Cultura, na Universidade da Beira Interior.

Com um forte suporte de cariz histórico, o referido trabalho materializa-se num estudo de caso que pretende conhecer a relação que a coletividade mantém com a comunidade e, por conseguinte, a importância que esta atribui ao papel que a instituição desempenha no panorama cultural local, regional e, até, nacional e internacional. Tendo em conta que a Banda Filarmónica de Pinhel, nas suas múltiplas formas ao longo das décadas, constitui a prática musical de maior longevidade na cidade e foi a primeira escola de música local, considera-se relevante entender a percepção que a comunidade tem a este respeito, bem como a valorização que atribui a este aspeto.

Em termos de investigação histórica, sensivelmente entre meados de 2015 e meados de 2019 procedeu-se a uma intensa pesquisa em documentos históricos e espólios arquivísticos (públicos e privados). Durante esta fase foi consultada, presencialmente, informação disponível no Arquivo Municipal de Pinhel (livros de atas da Câmara Municipal e da Administração do Concelho e documentação de Correspondência Recebida e Expedida pela Câmara Municipal e pela Administração do Concelho), na Biblioteca Municipal de Pinhel (bibliografia local e periódicos locais, nomeadamente o *Jornal Notícias de Pinhel*, o *Jornal Actualidade* e o *Jornal O Falcão*), na Associação Humanitária dos Bombeiros Voluntários Pinhelenses, na União Desportiva *Os Pinhelenses*, na Biblioteca Geral da Universidade de Coimbra (periódico local do início do século XX intitulado *Jornal de Pinhel*) e no Arquivo Distrital da Guarda. Num plano de pesquisa digital, foi obtida documentação relevante proveniente do Arquivo Nacional da Torre do Tombo (digitalização parcial de um Relatório enviado pela Direção da Casa do Povo de Pinhel à Inspeção dos Organismos Corporativos, em inícios da década de 50 do século XX) e da Biblioteca Nacional de Portugal (digitalização dos números disponíveis dos periódicos locais *O Correio de Pinhel*, *O Jornal de Pinhel* e *Commercio de Pinhel*). Adicionalmente, o contacto, através de entrevistas informais, com antigos músicos e dirigentes das formações filarmónicas da cidade permitiu, ainda, a reunião de material relevante não existente em arquivos públicos, como fotografias antigas, memórias escritas em suporte de papel e testemunhos orais pessoais.

Contributos teóricos para o fenómeno da Cultura

O conceito de cultura não se esgota numa única definição, uma vez que a sua construção foi acompanhando a história e a evolução da própria Humanidade.

É, portanto, fácil inferir que se trata de um fenómeno polissémico, extremamente abrangente e pleno de significações que se torna difícil de definir numa só perspetiva ou abordagem (Fonseca 2014). No entender de Aguilera (in Santos 2009, p. 32) “a cultura é uma área altamente permeável, uma imensa esponja de conceitos, relações, interdependências e de contaminação de factores culturais, económicos, políticos e educativos.” A palavra tem origem no latim medieval *colere*, que significa “cultivo”, “cuidado”, intimamente relacionado com a agricultura, uma vez que na Roma antiga cultivar a terra era considerada uma atividade enobrecedora. Posteriormente, os pensadores romanos estenderam o conceito ao cuidado com as crianças e com a educação, associando-o a um certo refinamento intelectual. A partir do século XVIII, relacionou-se o conceito de cultura com o de civilização, na medida em que se considerava que o Homem civilizado era o Homem culto (Gohn in Medeiros & Ventura 2007). Nesta altura, para os Iluministas, a cultura era um elemento diferenciador da espécie humana, materializando-se na “soma dos saberes acumulados e transmitidos pela humanidade (...) ao longo da sua história” e associada ao ideário “de progresso, de evolução, de educação, de razão” (Cuche 1996, 21).

Mais recentemente, já no século XX, questionou-se a visão unitária de cultura a favor de uma noção mais plural que compreendesse a “diversidade cultural” e o termo cultura ganhou uma dimensão social, ou seja, passou a reportar-se a um conjunto de regras comuns aos indivíduos de um determinado grupo (Gohn *cit in* Medeiros e Ventura 2007). Assumindo a perspetiva das Ciências Sociais, a cultura pode ser entendida como “tudo o que é aprendido e partilhado pelos indivíduos de um determinado grupo e que lhe confere uma identidade dentro do grupo a que pertence” (Morgado 2014, 1). A educação, assim, é o veículo de transmissão cultural de uma sociedade, ao nível dos valores, de conhecimentos, de modos de vida e todos os restantes aspetos que dizem respeito à “cultura do grupo” que, entenda-se, é normalmente transmitida das gerações mais velhas para as gerações mais jovens. Deste modo, pode afirmar-se que “a aquisição e perpetuação da cultura são um processo social, não biológico, resultante da aprendizagem” (*ibidem*, 2).

Num plano mais específico, do ponto de vista da Antropologia é recorrente fazerem-se reflexões em torno da definição de cultura criada por Edward Burnett Tylor (1832-1917). Segundo o ponto de vista deste antropólogo, a cultura materializa-se no “todo complexo que inclui o conhecimento, as crenças, a arte, a moral, a lei, os costumes e todos os outros hábitos e aptidões adquiridos pelo homem como membro da sociedade” (Tylor *cit in* Fonseca 2014, 17) ao longo da vida (Abreu 2007). No fundo, pode assumir-se que a cultura “não se limita somente ao campo intelectual, nem ao campo das artes, mas alarga-se ao social e às [sic] relações que se estabelecem, assim como à criação e transmissão de valores” (*ibidem*, 25).

Noutro prisma, existem autores que defendem a existência de várias culturas ao invés de apenas uma, “visto que o que abrange a cultura poderá variar consoante o país, o contexto social, económico, político, religioso, entre outros fatores” (Lima 2014, 4).

Apesar da polissemia do conceito, parece ser transversal a ideia de que a cultura é um elemento fundamental no desenvolvimento geral de qualquer sociedade, visto que é comum a todos os indivíduos e se caracteriza por uma vasta e complexa abrangência.

No fundo, a evolução permanente da sociedade faz com que a própria noção de cultura esteja, também, em permanente mudança e obrigue a frequentes atualizações e adaptações às novas realidades do desenvolvimento social (Fonseca 2014), o que faz de si um fenómeno profundamente dinâmico.

A abordagem a este assunto assume particular importância neste estudo na medida em que se considera que a Banda Filarmónica de Pinhel é um caso paradigmático no panorama cultural local e, como tal, importa, antes de mais, esclarecer o(s) conceito(s) de cultura no seu cômputo geral. Tratando-se da coletividade cultural, neste caso específico de âmbito musical, mais antiga da cidade (embora com alguns interregnos no tempo) crê-se que constitui, ainda hoje, um importante elemento quer ao nível da transmissão cultural, quer ao nível da perpetuação de um sentimento de identidade coletiva e, até, da transmissão de valores (sociais, culturais, educativos) aos indivíduos ao longo de várias décadas.

Bandas Filarmónicas: um ícone da cultura musical nacional

O termo “banda filarmónica” designa um “conjunto de instrumentistas de sopro e percussão, amadores, associados em colectividades a partir de meados do século passado no nosso país, que actuam com fardas mais ou menos próximas das militares, numa grande diversidade de acontecimentos públicos, profanos ou religiosos” (Lameiro in Lopes 2012, 1).

Pelas suas características específicas e pelos valores que transmitem, as bandas filarmónicas assumem, ainda hoje, um importante papel cultural e identitário, constituindo-se como veículos privilegiados de ação tanto ao nível cultural como cívico e, até, político (Granja 2017).

No século XXI, em algumas localidades do país a banda filarmónica é o único veículo de transmissão cultural e de sociabilidade que existe, cumprindo a função para que terão sido fundadas, isto é, “serem um veículo da cultura musical e um centro de educação cívica” (Bessa 2009, 22).

Em jeito de complemento, pode afirmar-se que estas instituições “são das manifestações culturais mais significativas na vida social portuguesa, sobretudo, nas regiões centro e norte do país” (Granja *cit in* Oliveira e Pinto 2017, 8), assumindo um papel preponderante enquanto representantes da cultura e da identidade nacional (Oliveira e Pinto 2017) e local (Minelli 2013).

Importa, ainda, salientar que “as bandas filarmónicas e os agrupamentos semelhantes atuam em territórios sociais e estéticos que se situam num interface entre o erudito e o popular (...)” (Lourosa 2012, 10), relacionando-se com diferentes tipos de música e práticas musicais, nomeadamente nas vertentes tradicional, erudita e religiosa (Tavares 2012).

Em virtude do trabalho que realizam junto das populações, as bandas filarmónicas podem entender-se como verdadeiras escolas de música dita não erudita, isto é, não obstante o facto de executarem obras de autores clássicos/eruditos (como Beethoven, Mozart, Wagner e outros), ainda prevalece na sua estrutura um ensino de cariz maioritariamente informal, não seguindo à risca os cânones do ensino regular praticado nos conservatórios e demais academias de música oficiais. No entanto, destas escolas (das bandas filarmónicas) saem grandes nomes da música nacional, sobretudo instrumentistas de sopro e de percussão para os quais estes agrupamentos estão, naturalmente, mais vocacionados.

Criadas em Portugal há cerca de dois séculos (Sousa 2017), proliferam por todo o país e representam uma importante transmissão cultural e de valores.

Pertencer a uma banda filarmónica é, desde logo, comungar de um espírito muito próprio. Um agrupamento desta natureza é uma autêntica família onde se vivem relações quase familiares e é permitido um convívio intergeracional único.

Além da natural aprendizagem musical, teórica e prática, a banda filarmónica permite adquirir valores como a tolerância, a entreatajuda, a camaradagem, a solidariedade, a amizade, o respeito, a disciplina, a educação, entre muitos outros. É, também, a frequência destas instituições musicais que possibilita um vasto conhecimento dos territórios e o contacto com diferentes culturas, hábitos e tradições dentro e, em algumas ocasiões, fora do país.

De um modo geral, pode dizer-se que uma banda filarmónica é uma escola de vida e para a vida, dado que incute nos indivíduos valores e experiências que de outro modo dificilmente conheceriam.

Como afirma (Brucher *cit in* Bessa 2009, 27), “as Filarmónicas criaram escolas que não se limitaram, como hoje se não limitam, aos saberes musicais, mas se empenham também na transmissão dos valores sociais da lealdade, do respeito pelas tradições históricas da terra e da responsabilidade perante a colectividade e a comunidade”.

No fundo, estas instituições protagonizam a “democratização do acesso à música” e têm envolvido “milhares de indivíduos num compromisso de solidariedade, formação, convívio e representação local” (Lourosa 2012, 25), contribuindo positivamente para o desenvolvimento cultural do país.

A este respeito, é preciso não esquecer que as filarmónicas portuguesas, que sofreram alterações significativas durante os últimos 200 anos, foram “durante muito tempo, o único instrumento de divulgação e de aprendizagem da música no país fora dos centros urbanos e acessível a todas as classes

sociais” (Lourosa 2009, s/p), pelo que constituem um importante elemento do património cultural português que deve ser preservado e estimado.

Associativismo: âncora do movimento filarmónico em Portugal

Uma grande parte das bandas filarmónicas portuguesas, que se conhecem, está relacionada com o movimento associativo. É, em muitos casos, a figura das associações que permite ancorar bandas filarmónicas e demais coletividades de recreio, cultura e desporto, facilitando a sua existência e manutenção.

Como afirma Coelho (2008, 11), “o associativismo cultural e social continua a persistir como disposição fundamental para a dinâmica social do presente”, desempenhando um papel fundamental enquanto agente de “democratização da cultura” (Assunção 2018, 38).

Num âmbito geral, em muitos casos as associações podem considerar-se um elemento atenuante de eventuais “carências” das comunidades onde se inserem, desempenhando “as funções de uma verdadeira empresa de coesão social” (Assunção 2018, 38). A intervenção que realizam nas comunidades permite que estas se unam e promove, simultaneamente, a melhoria da qualidade de vida dos indivíduos (*ibidem*).

Em termos culturais e, concretamente, musicais as associações permitiram alcançar uma “universalização da cultura e a necessidade de valorizar a cultura nacional” (Moisés 2016, 11). Neste contexto, as bandas filarmónicas constituem-se como um “impulsionador cultural”, tendo incentivado “a criação de raízes culturais, uma forma de arte e um direito social para todos” (*ibidem*, 11).

Note-se que, em muitas localidades do país as filarmónicas são as coletividades mais antigas (ou das primeiras a surgir) no âmbito cultural. Como constata Assunção (2018, 44), “(...) é aceitável afirmar que, uma grande parte da cultura musical existente no país, teve origem em instituições de cariz associativo como as Bandas Filarmónicas”.

Além da função de educação musical as filarmónicas assumiram, em tempos, a própria função da escolarização dos indivíduos visto que, sobretudo em territórios mais isolados e predominantemente rurais, estas coletividades eram o único polo cultural e de ocupação de tempos livres e convivência (Fernandes 2016).

Particularmente no que diz respeito às bandas filarmónicas, há um período na história nacional que importa relembrar – o Estado Novo (1933-1974). O regime totalitário implementado em Portugal por Salazar teve impactos nefastos no progresso e manutenção das bandas filarmónicas, arrastando para crises irremediáveis, inúmeras associações desta e de outras tipologias.

Segundo Sousa (2017, 40), o Estado Novo conduziu à “decadência do movimento filarmónico, originando uma crise profunda que colocou em risco

a sobrevivência de dezenas de bandas”. Em alguns casos, continua o autor, “a situação crítica foi resolvida através das estruturas integradoras do Estado Novo, como as Casas do Povo, a Legião Portuguesa etc.”, sendo que nas décadas de 30 e 40 se verificaram inúmeras integrações de bandas de música em Casas do Povo, corporações de bombeiros, Legião Portuguesa e, em alguns casos, autarquias e nas décadas seguintes (50 e 60) se assistiu a extinções de bandas e à reduzida criação de novas formações (*ibidem*). Esta realidade só se inverteu com a instauração do regime democrático no país, em 1974, que fez florescer dezenas de novas bandas filarmónicas (*ibidem*).

A atividade da Banda Filarmónica de Pinhel acompanhou este e outros períodos da história, que se refletiram nos seus modos de gestão, organização e, até, subsistência. Por se tratar de um caso paradigmático neste sentido e não ter sido alvo, ainda, de qualquer estudo desta natureza motivou o início desta investigação e a procura de respostas às inúmeras perguntas que se colocam sobre o seu papel na estrutura associativa da comunidade onde está inserida.

Percurso histórico da Banda Filarmónica de Pinhel

A Banda Filarmónica de Pinhel é uma das centenas de filarmónicas existentes em todo o país. Trata-se de uma instituição centenária da cidade de Pinhel que carrega o legado da cultura musical popular não só do meio urbano mas também dos meios rurais que constituem o concelho.

Não obstante o facto de, hoje em dia, não ser o único grupo musical da cidade, foi um dos primeiros – se não o primeiro – a ser fundados, pelo que merece que lhe seja reconhecida a devida importância e longevidade.

A história desta Filarmónica, à semelhança do que sucede a outras suas congéneres, é complexa e bastante dispersa. O facto de a sua atividade não ter sido ininterrupta e de o modo de gestão e organização ter mudado ao longo das décadas tem dificultado sobejamente a sistematização da sua história, posto que leva a uma natural dispersão de dados e demais materiais relevantes no decurso de uma investigação a propósito.

Além disto, a presumível falta de interesse do público em geral pela temática e a ausência, ou bastante diminuta existência, de fontes históricas a respeito constituem, porventura, os principais motivos da inexistência de uma obra ou trabalho que sistematize a história desta coletividade.

Em virtude desta realidade, e face à proximidade pessoal com a Instituição em causa, deu-se início, em 2015, a um intenso trabalho de investigação. O objetivo primordial deste estudo prende-se, desde então, com a reconstituição do percurso histórico da Filarmónica ao longo das décadas, pautado por sucessivos avanços e recuos, términos e recomeços. Adicionalmente, pretende-se contribuir para a afirmação da coletividade enquanto polo transmissor de valores e cultura junto da comunidade desde, pelo menos, os primeiros anos da centúria passada até à atualidade.

A instituição que hoje se autodenomina de Banda Filarmónica de Pinhel não teve sempre esta designação e modo de organização e funcionamento. A sua existência foi, durante largas décadas, marcada por circunstâncias e vicissitudes económicas, políticas, culturais e, provavelmente acima de tudo, sociais.

Inicialmente designada de “Filarmónica 1.º de Maio” (de cuja designação, constituição e organização se falará mais adiante), algumas décadas depois, sobretudo por questões de subsistência, passou a designar-se “Banda da Legião Portuguesa” com a integração nesta estrutura do Estado Novo. Posteriormente, após alguns anos de interregno, regressou à atividade com o nome de “Banda da Liga Amigos de Pinhel”, dado que estava ligada a esta associação cultural e recreativa (a Liga Amigos de Pinhel), mas que teve uma existência efémera. Cerca de 20 anos após o maior interregno temporal na sua atividade, voltou ao ativo associada à secção cultural da Câmara Municipal onde ainda hoje está radicada.

As distintas designações e modos de organização e gestão que esta Filarmónica teve ao longo das décadas podem fazer florescer uma pertinente questão: poderá considerar-se que a Filarmónica é uma só ou deverá considerar-se cada uma das suas versões/formações como um grupo isolado?

Na verdade, após quatro intensos anos de investigação em inúmeros arquivos e demais centros de documentação não foi possível apurar uma resposta concreta a este anseio. Efetivamente, não há nenhum documento [escrito] que remeta para a ideia de continuidade (ainda que com designação distinta), porém o mesmo sucede vice-versa.

Por outro lado, as leituras de documentação diversa, proveniente de distintas entidades locais e regionais, fazem frequentemente referência à “Banda de Pinhel”, “Filarmónica local” ou simplesmente “Banda de Música”, nem sempre se reportando à sua efetiva designação. Esta evidência, aliada ao facto de o parque instrumental e o acervo de partituras ter sido legado de versão para versão da banda e de alguns dos músicos terem integrado também mais do que uma delas, enfatiza o argumento da continuidade, em detrimento da ideia de total separação de instituições/filarmónicas.

Adicionalmente, importa referir que as crises por que a coletividade foi passando ao longo dos anos não lhe são exclusivas, uma vez que há em todo o território nacional registo de outras filarmónicas que também passaram por momentos atribulados, de términos e recomeços, em função das condições políticas, económicas e sociais das diferentes épocas.

De facto, as interpretações relativas a esta matéria podem gerar opiniões díspares. No entanto, pessoalmente, após inúmeras pesquisas, leituras e contactos pessoais com habitantes da cidade, entende-se a Filarmónica como sendo/tendo sido uma só, em detrimento da possibilidade de se poder assumir a existência de várias ao longo das décadas.

No cômputo geral, os habitantes da cidade, quando questionados sobre o passado desta Instituição reportam-se a ela como sendo uma só (a “Banda de Pinhel”). Situação idêntica acontece com antigos músicos quando se referem ao facto de terem pertencido à Banda Filarmónica sem ter a necessidade de especificar, imediatamente, a formação que integraram (alguns dos quais tendo integrado mais do que uma versão da coletividade).

Por estas razões, assume-se neste trabalho que a Banda Filarmónica de Pinhel é o resultado de mais de um século de existência que, embora bastante fragmentada, tem representado e perpetuado a cultura musical da cidade onde está implantada há mais de cem anos.

Os primórdios da música instrumental de grupo em Pinhel reportam-se, pelo menos, aos finais do século XIX quando estava instalado na cidade o Regimento de Infantaria N.º 24 (1888-1911)¹, que teria uma Banda de Música², como atestam Sousa (2008) e algumas notícias de periódicos da época³.

Mais tarde, também o Regimento de Infantaria N.º 34 (1921-1926)⁴ e o Batalhão de Caçadores 10 (1927-1928)⁵ tiveram as suas próprias Bandas de Música (Marta, 1993), que coexistiram com uma das bandas civis da cidade durante alguns anos.

A presença de unidades militares com bandas de música na cidade beneficiou não só o panorama cultural de Pinhel, democratizando o acesso à cultura musical através dos concertos regulares no coreto e outras apresentações públicas, mas também a própria formação da banda civil uma vez que alguns músicos militares acabaram por reforçar este agrupamento. Através de testemunhos pessoais recolhidos, sabe-se que alguns maestros e músicos das diversas bandas filarmónicas de Pinhel eram provenientes do meio militar.

Este impulso só foi, no entanto, possível devido à existência de escolas de música e escolas de clarins e corneteiros nos quartéis dos regimentos nas quais se deviam preparar os militares que de futuro desempenhariam essas funções (Sousa 2008), como era o caso de Pinhel. Segundo a lei orgânica do Exército, “A instrução na escola de músicos era dada em cada Regimento de Infantaria, aos militares que voluntariamente se matricularem nesta escola e se oferecerem para constituir as Bandas de música, e, na sua falta, aqueles que possuírem conhecimentos músicos [sic] aproveitáveis para o serviço nas ditas bandas” (*ibidem*, 71).

¹ Jornal *O Falcão*, N.º 39, abril 1968.

² A reorganização levada a cabo em 1888 no Exército Português instituiu 36 Regimentos com Banda de Música constituídos, cada um deles, por um Mestre e 24 Músicos (Sousa 2008), sendo a de Pinhel uma destas.

³ “Tem tocado nos domingos ultimos, no passeio publico d’esta cidade, a banda do regimento d’ infantaria n.º 24 (...)”, in *O Correio de Pinhel*, N.º 1, 15 dezembro 1889.

⁴ *O Falcão*, N.º 39, abril 1968.

⁵ *Ibidem*.

A prática filarmónica na cidade de Pinhel é, como se disse, remota e de difícil reconstituição. Não obstante o facto de se ter conhecimento que na primeira década do século XX terá sido fundada a “Filarmónica 1.º de Maio”, alguns dados mais recentes da investigação em curso sugerem que a primeira formação filarmónica da cidade remonte aos finais do século XIX, não tendo sido ainda possível recolher informações concretas neste sentido.

A “Filarmónica 1.º de Maio”, também por vezes designada de “Filarmónica Pinhelense”, nasceu, ao que tudo indica, em 1910⁶. Apesar dos poucos registos que existem a respeito, sabe-se que se tratava de uma associação (sociedade), com os devidos corpos dirigentes e sócios⁷.

Não se conhecem os estatutos nem a data exata (dia/mês) da sua fundação, visto que a documentação existente desse período não ultrapassa a dezena de partituras, residuais registos fotográficos obtidos através de familiares de músicos da época ou bibliografia local⁸ e notícias de jornais da época⁹.

A nomenclatura “1.º de Maio” reflete a importância que este acontecimento histórico (Dia do Trabalhador, feriado nacional) tinha, à data, para o país e, em particular, para Pinhel.

Com a publicação do Diário do Governo N.º 7/1910¹⁰, de 13 de outubro, que estipulava os dias de feriado nacional obrigatório e dava a possibilidade a cada um dos municípios de selecionar uma data representativa para comemorar o seu feriado municipal, a Câmara Municipal de Pinhel instituiu para o seu concelho o dia 1 de maio¹¹.

Além disso, o facto de a data estar associada à Filarmónica local sugere que esta teria, eventualmente, uma raiz de pendor operário, não se excluindo igualmente a possibilidade de ter sido fundada neste dia. Não havendo confirmação destes dados, tomam-se estas considerações como meras explicações possíveis para o facto.

Entre 1911 e 1917 existem registos vários da sua atividade (sobretudo em notícias de jornal e deliberações camarárias), que dão conta da sua participa-

⁶ Uma notícia de 1911 refere que “*São notados com geral agrado os progressos realizados por esta philharmonica apenas ha um anno organizada em Pinhel (...)*”, in *Jornal de Pinhel*, N.º 1, 18 junho 1911.

⁷ Uma notícia publicada no *Jornal de Pinhel*, N.º 48, de 19 de maio de 1912, faz saber que a 16 de maio desse ano terá havido eleição da nova direção, tendo-se mantido os mesmos dirigentes.

⁸ O facto de o percurso da(s) filarmónica(s) de Pinhel ter sido atribulado fez perder uma grande quantidade de documentação relevante, dificultando sobejamente o trabalho de investigação.

⁹ *Jornal de Pinhel; Notícias de Pinhel e Actualidade*.

¹⁰ Fonte: *Diário da República Eletrónico* (Cf. endereço <https://dre.pt/application/conteudo/291211>).

¹¹ *Notícias de Pinhel*, N.º 186, 12 julho 1926.

ção em festas religiosas da cidade e aldeias do concelho, em cerimónias oficiais da Câmara Municipal (comemoração de datas festivas como a Implantação da República, a Restauração da Independência, entre outras como a receção a personalidades ilustres na cidade, sobretudo do panorama político), da realização de concertos no coreto do Passeio Público da cidade e, residualmente, no acompanhamento de cerimónias fúnebres.

A documentação existente permite saber, ainda, que o seu primeiro maestro era natural de Pinhel e exercia paralelamente a função de empregado nas execuções fiscais¹².

No período que medeia os anos de 1918 e 1922 nota-se um vazio total de informação sobre a atividade da Filarmónica, não permitindo saber se esta simplesmente não existia, eventualmente porque a coletividade passou por um período de crise e/ou inatividade, ou se a ausência de alusões à sua existência terá sido motivada por outras razões.

A partir de 1923 e até 1935 voltam a surgir nos documentos consultados¹³ referências à atividade da “Filarmónica 1.º de Maio”, confirmando a sua existência. Neste período, a partir de 1932, é mencionado um novo maestro, ex-músico militar da cidade que, após a saída da banda regimental assumiu a direção musical da filarmónica civil.

Inesperadamente, sem se fazer anunciar, a partir de 1936¹⁴ e até 1938 a Filarmónica surge associada à corporação de Bombeiros Voluntários – “Banda dos Bombeiros Voluntários Pinhelenses”. A documentação existente sobre o tema sugere que tanto o maestro como o corpo de músicos da Banda seriam os mesmos da Filarmónica anterior, pelo que a agregação aos Bombeiros Voluntários se poderá, eventualmente, ter dado por razões de subsistência¹⁵.

Em inícios de 1940, o Delegado Concelhio da Legião Portuguesa remeteu à autarquia um ofício no qual informava aquele órgão que se encontrava organizada, desde o dia 1 de janeiro, a Banda da Legião na cidade de Pinhel¹⁶.

¹² *Jornal de Pinhel*, N.º 58, 28 julho 1912.

¹³ Jornais locais, atas da Câmara Municipal, documentos de correspondência recebida e enviada pela Câmara Municipal e documentos de correspondência expedida pela Administração do Concelho de Pinhel.

¹⁴ Na sessão ordinária da Câmara Municipal de Pinhel, realizada a 18 de janeiro de 1936, é feita referência ao recebimento de um ofício do “Diretor da Banda dos Bombeiros Voluntários Pinhelenses”.

¹⁵ Aquando da comemoração do 1.º Centenário dos Bombeiros Voluntários Pinhelenses, em 2006, Manuel A. Maia Caetano (então Presidente da Assembleia Geral) editou o livro “Centenário (1906-2006) – Contribuições para a história dos Bombeiros Voluntários Pinhelenses” no qual traça o percurso histórico da associação ao longo deste século da sua existência. Por razões que se desconhecem, não é feita na obra qualquer referência à Banda de Música que esteve ligada a esta instituição.

¹⁶ Documento original endereçado à Câmara Municipal (Fonte: Documentação recebida pela Câmara Municipal de Pinhel).

Não havendo informação sobre a extinção da anterior formação e registando-se uma atividade contínua nos meses anteriores (através do pagamento mensal de um subsídio pela Câmara Municipal, comprovado pelas diversas atas das sessões ordinárias), deduz-se que neste caso tenha sido feita apenas uma transferência de organismo de gestão, o que implicou as devidas adaptações neste sentido.

Em resposta ao mencionado ofício, o presidente da autarquia de então informou o Delegado Concelhio da Legião Portuguesa organismo de que continuaria a ser concedido o habitual subsídio desde que a Banda de Música continuasse a prestar gratuitamente os habituais serviços por ela solicitados (receções oficiais a altas individualidades, participação em atos festivos, entre outros) e a dar também os habituais concertos no coreto. Adicionalmente, o autarca informou o dirigente daquela milícia do Estado de que poderia, então, dispor do instrumental pertença da Câmara com a condição de o fazer restituir à mesma em caso de dissolução do agrupamento.

Esta solicitação faz saber que a guarda do parque instrumental das anteriores formações da Filarmónica (ou, pelo menos, parte dele) terá ficado a cargo da Câmara Municipal, que o dispensava quando as circunstâncias assim o exigiam (em caso de reorganizações do agrupamento). Este facto explica a herança que acaba por ser comum a todas as versões desta Banda de Música, que foram existindo ao longo das décadas, tanto ao nível dos instrumentos como, também, do próprio arquivo de partituras que foi sendo igualmente aproveitado pelas diversas formações durante a sua existência e atividade.

Esta agregação à Legião Portuguesa foi motivada, segundo testemunho oral de Mário Augusto da Silva¹⁷ (antigo músico desta Banda), sobretudo por questões de ordem financeira uma vez que, associada a uma estrutura do Estado, a formação tinha acesso facilitado a fardamento (uniforme da Legião Portuguesa) e transportes (na ausência de autocarros na cidade, o transporte fazia-se em camionetes de carga, onde eram colocados os bancos de madeira compridos da casa de ensaio, sem que houvesse intervenção policial porque o fardamento identificava os músicos como sendo militares), concorrendo positivamente para a sua subsistência¹⁸.

Os componentes/músicos da Banda da Legião tinham de estar alistados na Legião Portuguesa, pois só assim podiam fazer parte do agrupamento. A maior parte deles, se não todos, fazia-o pela vontade de pertencer à Banda e não propriamente por seguir as ideologias políticas do regime¹⁹.

¹⁷ O gosto pela prática filarmónica e a sua própria ligação à Banda da Legião levou-o a encabeçar a fundação de uma nova Banda Filarmónica na cidade, na década de 80 do século XX, que ainda hoje se mantém no ativo.

¹⁸ Entrevista a Mário Augusto da Silva, Pinhel – 2015.

¹⁹ *Ibidem*.

Em julho de 1942 surgiram sinais de nova crise no seio do agrupamento, que levou mesmo à sua desorganização. Não se conhecem os motivos para este fenómeno, mas de facto não existem quaisquer registos associados à sua atividade nos anos de 1942 e 1943, pelo que se assume este período como mais um golpe para a prática filarmónica de Pinhel²⁰.

Em meados do ano 1944 a Câmara Municipal recebeu um requerimento da Direção da Banda de Música, que então se mostrava em reorganização, fazendo diversas considerações sobre a utilidade da instituição e solicitando um subsídio monetário para ajudar a pagar instrumental, um subsídio mensal para a instrução e educação de elementos da Banda, casa de ensaio e luz. O presidente da autarquia respondeu positivamente a este anseio, concedendo à Banda um subsídio de 2500 escudos nesse ano, o que lhe permitiu voltar a erguer-se.

Em 1946, uma vez mais e à semelhança do que havia sucedido com a transição da “Filarmónica 1.º de Maio” para a égide dos Bombeiros Voluntários, nesta altura verificou-se uma transição do agrupamento da Legião Portuguesa para a Casa do Povo local.

Em termos de documentação e registos oficiais da Câmara Municipal, entre 1946 e 1955 nota-se um vazio total de informação e referências à Filarmónica. Neste período, os poucos registos existentes provêm da Casa do Povo de Pinhel na qual, ao que se sabe, a Banda de Música esteve organizada sensivelmente durante este período.

As referências à Banda nos anos de 1948, 1949 e 1950 constam, essencialmente, nas atas de reuniões da Assembleia Geral da Casa do Povo e referem-se maioritariamente à conta corrente do agrupamento, na qual se inclui uma contribuição da autarquia através do pagamento de um subsídio e os “donativos oferecidos pelos componentes da Banda” pelos serviços prestados em diversas festas, sobretudo religiosas, da região²¹.

Já no decorrer da década de 50 a Casa do Povo de Pinhel manifestou dificuldades em manter no ativo a Banda de Música que lhe estava associada desde 1947.

Não obstante o facto de os mais altos responsáveis pelos destinos de uma associação local, de assistência e promoção da própria cultura popular, como

²⁰ Ilídio Marta, numa obra sobre a história local que publicou em 1943, confirma a inatividade da Filarmónica nessa altura: “A Banda é um elemento de interesse no nosso meio e por isso fazemos os melhores votos por que continue a manter-se.” Em nota de rodapé associada a esta afirmação conclui: “Como quasi sempre, está agora desorganizada”, confirmando a tendência de inatividade frequente da coletividade (Marta 1943).

²¹ A título de exemplo: donativos recebidos dos componentes da Banda por serviços prestados na Festa de S. José – 300 escudos; Festa de S. Sebastião – 300 escudos e Festa de Santa Eufêmia – 400 escudos (Ata N.º 2, de 31 de março de 1949 – Livro de Atas da Assembleia Geral/Direção da Casa do Povo de Pinhel).

era a Casa do Povo, intitularem a Filarmónica de “peso morto” (expressão utilizada num relatório dirigido à Inspeção dos Organismos Corporativos) a verdade é que desta vez a instituição não conheceu o caminho da extinção uma vez que a Legião Portuguesa voltou a acolhê-la²², permitindo-lhe viver durante mais alguns anos até se extinguir de novo, em 1955.

Entre 1955 e 1963 não há registos sobre qualquer prática filarmónica em Pinhel.

Em 1963, a recém-fundada Liga Amigos de Pinhel, uma associação de carácter cultural e recreativo, propôs reativar a Banda Filarmónica, para o que promoveu todas as diligências.

Com efeito, a renovada Banda de Música da cidade foi formalmente instituída a 15 de setembro de 1963 e assumiu a designação de “Banda da Liga Amigos de Pinhel”.

Cerca de dois anos depois de ser refundada, em 1965, o efetivo da Filarmónica era composto por 36 músicos, dos quais alguns já haviam feito parte de outras formações filarmónicas da cidade, como a Banda da Legião Portuguesa.

A existência desta formação da Banda Filarmónica foi, no entanto, muito efémera. Em 1967, por razões que se desconhecem, o maestro ausentou-se de Pinhel e a sua saída provocou a decadência do agrupamento.

Além da saída do regente, que parece ter provocado grande debilidade no grupo, acresceu o facto de muitos homens terem sido recrutados, nessa década, pelo regime para combater na Guerra Colonial em África (1961-1975) e de outros terem optado, por razões de subsistência, pela via da emigração (para outros países da Europa e, também, da América Latina) que se intensificou precisamente nesta altura.

A direção da Liga Amigos de Pinhel contratou novo maestro que, contudo, não conseguiu manter ativo o agrupamento.

No período mediado entre 1967 e 1986 várias foram as tentativas para reemergir a atividade filarmónica em Pinhel.

Entre 1976 e 1983, o Grupo Cultural de Pinhel (associado à supramencionada Liga) manteve a funcionar uma escola de música, cujo principal objetivo era a reorganização da Banda. Durante este período (concretamente em 1976) chegou, mesmo, a receber um subsídio, proveniente da Repartição da Cultura Popular e Espetáculo em parceria com a Fundação INATEL, para a manutenção da escola de música (aquisição de métodos de ensino, instrumentos novos e reparação dos existentes), objetivando-se a concessão de um outro, posteriormente, para a aquisição de fardamento.

²² A existência de uma fotografia da Banda da Legião Portuguesa de Pinhel numa atuação, devidamente uniformizada, com data de 28 de julho de 1954 dá indicação de que neste ano a mesma já se encontrava novamente associada àquela estrutura do regime.

Apesar de todos os esforços, a reativação da Banda de Música não chegou a ser uma realidade neste período. Até meados dos anos 80 não voltaria a “ver a luz do dia”.

Após quase 20 anos de interregno da prática filarmónica em Pinhel, e no seguimento de várias tentativas goradas, em 1986 a Banda Filarmónica da cidade renasceu.

Mário Silva (já citado), à época vereador da autarquia, na expectativa de reativar a atividade filarmónica da sua cidade propôs ao executivo municipal de então a reorganização da Banda de Música com o apoio do Município, tendo obtido parecer favorável deste órgão.

A associação do agrupamento à Câmara Municipal foi, segundo o fundador, a maneira mais viável que encontrou para o sucesso da iniciativa, dada a complexidade e dificuldade de que se reveste a criação e, acima de tudo, manutenção (sobretudo financeira) de um grupo desta natureza.

Entre o início das aulas de música (após contratação de um maestro natural da Guarda), nomeadamente solfejo e prática instrumental, e a primeira atuação da então designada “Banda de Música da Câmara Municipal de Pinhel” decorreu cerca de um ano.

A primeira atuação desta nova formação aconteceu no dia 25 de agosto de 1987, feriado local (Data da elevação a Cidade).

Além dos novos elementos que se juntaram à formação, alguns antigos músicos, nomeadamente da Banda da Liga Amigos de Pinhel, voltaram a integrar a estrutura filarmónica da Cidade Falcão. Nesta formação do agrupamento, destaca-se também a entrada de indivíduos das restantes aldeias do concelho e elementos do sexo feminino, o que em momentos anteriores não acontecia. Do mesmo modo, o parque instrumental e o acervo de partituras que haviam subsistido até então, das anteriores versões da Filarmónica, foram recuperados neste processo de refundação.

Em dezembro de 2005, a saída dos dirigentes fundadores (coordenador Mário Silva e maestro José Cardoso) ditou algumas mudanças estruturais no agrupamento.

A partir de janeiro do ano seguinte, a regência da Banda Filarmónica de Pinhel (designação abreviada entretanto adotada) ficou a cargo de Joaquim Neves, assumindo o cargo de coordenador Edilberto Madeira (que ainda hoje se mantém nesta função).

Em 2007, a Banda integrou a estrutura da recém-criada Empresa Municipal Falcão Cultura, Turismo e Tempos Livres através da celebração de um contrato de comodato entre esta e a Câmara Municipal, vigente até ano 2013 (aquando da dissolução da mencionada Empresa).

No decorrer do ano 2014 assistiu-se à celebração de um novo contrato de comodato, desta vez entre a Câmara Municipal (detentora da Filarmónica) e os Serviços Sociais, Culturais e Desportivos da autarquia, para a gestão da Banda de Música, relação jurídica atualmente ainda em vigor.

Em janeiro de 2011, a regência da Filarmónica passou para a responsabilidade de Gonçalo Pinto que ainda hoje se encontra em funções e é o responsável pela direção artística e musical do grupo.

Neste ano ocorreu, também, uma mudança ao nível das instalações uma vez que a Filarmónica transferiu a sua sede para o edifício da Academia de Música de Pinhel, deixando a casa que até então lhe tinha servido de sede. Esta alteração repercutiu-se, em primeiro lugar, numa melhoria do conforto dos músicos bem como do acondicionamento do espólio e restante material; por outro lado, permitiu uma associação direta à própria Academia de Música (igualmente propriedade da autarquia) que, a partir de então, passou a funcionar também como escola de música da Banda Filarmónica, refletindo melhorias significativas na formação dos músicos e, consequentemente, na *performance* da Banda.

Atualmente, a Banda Filarmónica é constituída por 39 elementos, na sua grande maioria estudantes (do ensino básico, secundário e superior), com uma média de idades que ronda os 16 anos.

À semelhança do que acontece com outras congéneres, e que já sucedia em décadas e formações anteriores, as principais atuações da Filarmónica são as de carácter religioso (festas populares) na região, participação em cerimónias civis, encontros de bandas filarmónicas um pouco por todo o país e realização de alguns concertos durante o ano (a solo ou em parceria com outras entidades da cidade, tais como a Academia de Música, a Universidade Sénior, entre outras).

Além destas, também já teve a oportunidade de protagonizar algumas atuações fora do país, nomeadamente em Espanha (participação numa Feira do Queijo em Hinojosa del Duero, em 2006, nas festividades da Semana Santa em Salamanca, em 2012, e realização de concertos em Ciudad Rodrigo, em 2014, e Barruecopardo, em 2015).

Considerações finais

A cultura é um fenómeno em constante mudança, o que permite a realização de estudos com abordagens distintas e conclusões muitas vezes surpreendentes e, até, inovadoras.

No seu espectro mais popular, a cultura permite entender e valorizar manifestações de património cultural que até há algumas décadas era desvirtuado pelo público em geral.

Nos dias que correm assiste-se à existência de “uma maior consciência do valor histórico e da riqueza etnográfica do Património coletivo, espelho de uma identidade cultural” (Teixeira, Freitas e Sousa 2013, 1037), tornando-se imperativa a tarefa de sensibilizar os indivíduos para a importância de conservar e valorizar o património cultural na sua plenitude.

Face a esta realidade, abrem-se novos caminhos à investigação e a inclusão de temas de estudo considerados quase “tabu” até há algumas décadas atrás começa agora a fazer mais sentido. Destaque, neste caso, para a temática das bandas filarmónicas que hoje em dia tem um lugar cativo no meio científico e académico e manifesta ainda muitas possibilidades por explorar, desde logo numa vertente etnomusicológica que permite descortinar uma panóplia de aspetos importantes relacionados com estas relevantes instituições culturais e sociais do nosso país.

É este o objetivo do trabalho de investigação em curso. Perceber de que forma a Banda Filarmónica de Pinhel está implantada na comunidade, que valor e importância os indivíduos lhe atribuem e qual o efetivo grau de conhecimento que detêm em relação à sua história e consequente importância cultural, ao longo de várias décadas, na cidade.

Apesar de a consulta das principais fontes documentais existentes estar praticamente concluída, sobretudo no que diz respeito a informação existente em arquivos e outros centros de documentação do domínio público, admite-se que possa haver dados pertinentes aos quais ainda não se teve acesso (nomeadamente arquivos pessoais, particulares).

A sistematização da história da Banda Filarmónica de Pinhel, desde o seu nascimento, tem-se revelado uma tarefa árdua e extremamente difícil de concretizar em pleno. Torna-se, até, difícil de saber se algum dia será possível compreender o fenómeno na totalidade uma vez que há informações essenciais às quais não se consegue ter acesso e que, a existirem, poderiam dar contributos fundamentais neste sentido. Ademais, a perda de testemunhos vivos que aconteceu até ao início deste trabalho constitui igualmente uma considerável fraqueza neste domínio da investigação histórica.

O trabalho não está, porém, terminado. Enquanto a investigação decorrer, pretende-se continuar à procura de documentação e testemunhos pessoais de quem, direta ou indiretamente, esteve associado ao movimento filarmónico da cidade de Pinhel e, assim, tentar explicar com maior fidelidade os sucessivos avanços e recuos desta instituição que, relativamente ao panorama de associações locais, se constitui como a terceira mais antiga da cidade no ativo (a seguir à Santa Casa da Misericórdia e aos Bombeiros Voluntários).

A teoria defendida ao longo do trabalho, baseada na existência de uma única Filarmónica na cidade (que, ao longo dos anos, conheceu diversos nomes e formas de organização e gestão), não colide com a possibilidade de se assumir que todas as bandas de música que existiram em Pinhel devem entender-se enquanto coletividades isoladas.

Este argumento prende-se, fundamentalmente, com o facto de se considerar que foi uma só na medida em que houve um legado constante do património de umas formações para as outras, bem como de músicos em alguns casos, não tendo existido em qualquer momento da história duas filarmónicas em

simultâneo na cidade. Neste caso, a alteração de designações e modos de funcionamento foi motivada, sobretudo, por circunstâncias políticas, económicas e sociais das épocas que acompanharam a conjuntura nacional.

Deste modo, o trabalho em questão propõe uma reflexão em torno da história desta coletividade que pode ser feito em duas vertentes: a Filarmónica como um todo ou a sucessiva criação de coletividades musicais que constituem um quadro associativo complexo e historicamente interessante.

Referências bibliográficas

- Abreu, Liliana Filipa Lopes de. 2007. “Um Contraponto entre Música, Educação e Cultura. O acesso à cultura em diferentes contextos (in)formais de aprendizagem musicais”. Dissertação de Mestrado, Faculdade de Letras da Universidade do Porto.
- Assunção, Paulo Jorge André da. 2018. “Qual a importância das Bandas Filarmónicas na formação de futuros percussionistas”. Dissertação de Mestrado, Instituto Piaget.
- Bessa, Rui. 2009. “As Bandas Filarmónicas em Portugal – Contributos para um enquadramento histórico”. In Graça Mota, *Crescer nas Bandas Filarmónicas*, 19-33. Porto: Edições Afrontamento.
- Coelho, Sandra Lima. 2008. “Participação social e associativismo em Portugal: breves apontamentos de um estudo de caso de uma associação de promoção do Comércio Justo”, http://sociologia.up.pt/sites/default/files/working-papers/working29_101019094709.pdf.
- Cuche, Denys. 1996. *A noção de cultura nas ciências sociais*. Verbum Publicações.
- Fernandes, Carla Isabel Moreira. 2016. “A sustentabilidade das organizações de Economia Social: O estudo de caso da Sociedade Filarmónica de Apoio Social e Recreio Artístico da Amadora”. Dissertação de Mestrado, Instituto Universitário de Lisboa.
- Fonseca, Amália Gonçalves. 2014. “A transfiguração da cultura popular pelas novas tecnologias. O concelho do Sabugal em tempos de mudança”. PhD diss., Universidade do Minho.
- Lima, Ana Catarina Amorim de. 2014. “O Associativismo Cultural e o impacto na Educação Artística Contemporânea em Portugal: O caso da Associação Cultural d’Orfeu”. Dissertação de Mestrado, Universidade Aberta.
- Lopes, Ana Rita Oliveira. 2012. “Filarmónica Recreio dos Artistas: processos de sociabilidade em contextos de exibição e performance”. Dissertação de Mestrado, Universidade Nova de Lisboa.
- Lourosa, Helena. 2009. “A polissemia da performance. Dimensões performativas da Banda Filarmónica a partir da análise musical e da história social deste agrupamento. Um estudo de caso”, http://performa.web.ua.pt/pdf/actas2009/20_Helena_Lourosa.pdf.
- Lourosa, Helena Marisa Matos. 2012. “À sombra de um passado por contar: Banda de Música de Santiago de Riba-Ul”. PhD diss., Universidade de Aveiro.
- Marta, Ilídio da Silva. 1943. *Pinhel Falcão: Notas & Factos* (1.^a ed.). Celorico da Beira: Tipografia Mondego.

- Marta, Ilídio da Silva. 1993. *Perfil de Pinhelenses*. Pinhel: Câmara Municipal de Pinhel.
- Minelli, Carla. 2013. “Sem Música não há Festa! Apresentação e participação cívica entre compromisso e brio na Pocariça”. PhD diss., Universidade Nova de Lisboa.
- Moisés, Ambrósio André Fernandes. 2016. “Concerto com Banda Filarmónica e Instrumental Orff no 1.º Ciclo”. Relatório de Projeto de Investigação, Instituto Politécnico de Setúbal.
- Morgado, Ana Cristina. 2014. “As múltiplas concepções da cultura”. *Múltiplos Olhares em Ciências da Informação*, <http://portaldeperiodicos.eci.ufmg.br/index.php/moci/article/view/2333/1544>.
- Medeiros, Zulmira, Ventura, Paulo Cezar Santos. 2007. “O conceito Cultura Tecnológica e um estudo no meio educacional”. *Revista Ensaio*, https://www.researchgate.net/publication/294424001_O_conceito_Cultura_Tecnologica_e_um_estudo_no_meio_educacional.
- Oliveira, António Henrique Seixas de e Pinto, Diana de Souza. 2017. “Acordes D’Além-Mar – Memórias das Bandas Filarmónicas Portuguesas nas Américas no Século XX”. *Tempo & Argumento – Revista de História do Tempo Presente*, <http://www.revistas.udesc.br/index.php/tempo/article/view/2175180309222017008/7569>.
- Santos, Daniela Marina Serra dos. 2009. “A cultura nas autarquias: práticas e consumos de música na Região das Beiras”. Dissertação de Mestrado, Universidade de Aveiro.
- Sousa, Pedro Marquês de. 2008. *História da Música Militar Portuguesa*. Lisboa: Tribuna da História.
- Sousa, Pedro Marquês de. 2017. *Bandas de Música na História da Música em Portugal*. Porto: Fronteira do Caos.
- Tavares, Sérgio Manuel Teixeira. 2012. “O impacto da frequência de uma banda na aprendizagem do clarinete”. Dissertação de Mestrado, Universidade de Aveiro.
- Teixeira, Rute, Freitas, Isabel Vaz de e Sousa, Orlando. 2013. “Cultura e diversidade de públicos: Panóias. Um estudo de caso”. *Culturas, Turismo e Lazer*, http://repositorio.uportu.pt/jspui/bitstream/11328/1309/1/Freitas_Isabel-Cultura.pdf.

Do “mundo elegante” aos “microcosmos da gente portuguesa”: os frequentadores no jardim público de Évora e os seus gostos musicais (1887-1910)

João Pedro Costa

The public garden was one of the favorite venues for outdoor musical performances by both civilian and military bands. However, as the twentieth century progressed, military bands predominated, which contributed to an increase in musical activity, with concerts almost all year round, but mainly on Thursdays and Sundays. With the musical intensification came the gratuitousness of the concerts that contributed to the increase of public's social class heterogeneity. Thus, this article aims to discuss the possible reasons for this cause and to understand if with the heterogeneity there a change in the repertoire was to cover the tastes of the various classes.

O jardim público de Évora¹, localiza-se no extremo sul da cidade amuralhada, e foi idealizado com o intuito de, possivelmente, “civilizar” (Elias 1996)² o espaço, elevando-o como um signo da classe dominante, visto que era um conjunto de terrenos abandonados e “transformado[s] em espesso matagal e acampamento de ciganos” (Câmara Municipal de Évora 2005). Para a sua realização foi contratado o arquiteto Giuseppe Cinatti que, seguindo o “esquema de inspiração inglesa, «naturalista» e acidentado”³, deu início ao projeto em 1863 (Pais 2006). Assim, este “absorveu a ala manuelina do antigo paço real de Évora, bem como uma torre arruinada, fundada ainda no século XIV. [...] a presença da torre arruinada [Ruínas Fingidas] proporcionaria ao arquitecto italiano a base necessária à construção de um dos arranjos pitorescos mais festejados pelos eborenses” (Leal 1996, 274).

¹ Este artigo decorre da dissertação de mestrado em Ciências Musicais, variante Musicologia Histórica, “Gostos musicais, espaços e redes de sociabilidade – Évora na transição entre os séculos XIX e XX”

² Relativamente a este termo e à sua problematização ver Norbert Elias (1996).

³ O jardim da Estrela, em Lisboa segue igualmente este esquema (Leal 1996, 273).

Logo após a abertura, tornou-se um dos locais prediletos para execuções musicais ao ar livre, sendo o coreto⁴ inaugurado a 20 de maio de 1888 com a participação de três bandas civis eborenses (*Correio do Alentejo* 1888, 22 maio, 1).⁵ Tal como salienta Lessa (2014, 28), os coretos eram o palco principal “para apreciação musical por parte da população e, para os músicos, de apresentação”. Ainda segundo a mesma autora, os jardins representavam “uma fruição estética dupla – natureza, espaço ajardinado e música, ao que se juntavam ainda o convívio social e as emoções relacionadas com uma forte consciência comunitária” (Lessa 2014, 28). Para além dos agrupamentos locais, também por aqui passaram outros, tais como as bandas civis Coruchense, Estremocense, União Setubalense (*Notícias de Évora* 1905, 6 junho, 2) e Incrível Almadense (*A Academia* 1896 1 agosto, 1), mas predominando os agrupamentos militares.

Analizando todo o período cronológico da investigação (1887-1910), verifica-se que até 1894 os principais intérpretes eram as bandas locais, principalmente a banda marcial da Casa Pia e a banda civil da Escola do Grupo de Amadores de Música Eborenses. Contudo, o ano seguinte poder-se-á entender como o de transição para o predomínio militar, com a intensificação, no final do ano, dos concertos realizados por este tipo de bandas. Inclusive, por duas vezes que as bandas civis locais foram impedidas de tocar pelas primeiras (*Diário do Alentejo* 1894, 23 de outubro, 2; 25 dezembro, 3). Este facto, principalmente o último, onde a infantaria 22 expulsou a banda dos Amadores de Música Eborenses que já se encontrava no coreto, indignou o jornalista do *Diário do Alentejo* (1894, 25 dezembro, 3) ao ponto de lembrar a Câmara Municipal que as coletividades locais deveriam ser apoiadas, sob o risco de Évora ficar musicalmente dependente de bandas externas. Após este ano e, pelo menos, até à Implantação da República Portuguesa constatou-se um predomínio militar neste espaço, tendo sido agravado em 1895, pelos concertos militares realizados às quintas-feiras (*Diário do Alentejo* 1895, 27 abril, 2)⁶. Assim, o papel dos agrupamentos locais no jardim ficou arredado para segunda opção, visto que as suas execuções realizavam-se, sobretudo, nos períodos de ausência militar ou em outros pontos da cidade ou do concelho, isto no caso dos Amadores de Música Eborenses. Relativamente à banda da Casa Pia, esta passou a funcionar como agrupamento da praça de touros,

⁴ A construção do coreto iniciou a 2 de julho de 1887 pelo canteiro Luís Francisco da Silva, tendo a sua planta sido criada por Manuel de Oliveira e Silva (*Correio do Alentejo* 1888, 20 maio, 1-2).

⁵ Marcial da Casa Pia, Charanga da Cavalaria 5 – este agrupamento deixa de ser mencionado após 1895 –, Academia de Minerva e Grupo dos Amadores de Música Eborenses.

⁶ Nos dois anos anteriores também se realizaram, ainda que raramente, concertos neste dia da semana.

interpretando tanto em touradas como noutros eventos que aqui se realizavam. Tal como os Amadores de Música, esta tocou noutros pontos da cidade e escassas vezes no jardim, onde os produtos das entradas eram em seu benefício.

A preferência pelos concertos de bandas regimentais não estava só patente no poder público local (*Diário do Alentejo* 1894, 25 dezembro, 3), mas também na população, pois segundo o *Diário do Alentejo* (1888, 10 junho, 1), o jardim era frequentado principalmente em dias especiais de entrada gratuita, ou quando existiam concertos por militares, tendo estes ainda um custo agregado. De igual forma, Luís da Costa (*A Academia* 1895, 25 de janeiro, 1) afirmou que só em 1894 é que os concertos se tornaram moda, ano este, como supramencionado, o da transição para o predomínio militar⁷.

e se, o que será milagre, alguém ainda há por aí que não toque ou cante, dou o que quiserem a quem me apresente um eborense... que não assobie! A mania serenara um pouco, mas as bandas regimentais vieram acordar de novo a balda elegante dos beatos da música; o ano passado os concertos tornaram-se moda, e ia toda a gente ao passeio! Que devotos da arte! (*A Academia* 1895, 25 de janeiro, 1)

Quanto ao dia da semana em que os concertos eram realizados, os domingos e feriados eram os prediletos tanto para as bandas civis como militares, mas, no caso destas últimas, também as quintas-feiras entre 1895 e 1909. Estas atuações não se circunscreviam apenas aos meses veraneios, mas sim a todo o ano, porém e como já aludido, como Évora não tinha uma banda militar, estava dependente dos de outras localidades o que originava a ausência, por curtos períodos, de concertos neste dia de semana.

A assistência aos concertos no jardim público

Passando para a análise da assistência, verifica-se que até 1894 a grande maioria dos concertos tinham um custo de entre 40 a 100 réis, sendo aplicada esta taxa a todos os frequentadores do jardim que não saíssem após o sinal executado através de uma sineta (*Diário do Alentejo* 1898, 9 julho, 1). No entanto, este custo poderia ser maior, pois se o espectador quisesse, sair e voltar a entrar, na segunda saída teria, novamente, de pagar um novo bilhete, algo que para os periódicos não estava correto e que afugentava o público (*Correio do Alentejo* 1888, 25 de julho, 3; *Diário do Alentejo* 1898, 12 julho, 1). Estes concertos, independente do agrupamento e do ano, eram em benefi-

⁷ Relativamente às origens das bandas militares, aqui apresentaram-se os regimentos de infantaria e de caçadores, todavia foram os primeiros que mais vezes permaneceram em Évora, destacando-se as infantarias 4 de Elvas (Sousa 2017, 18), e 17 de Beja com 10 digressões, a infantaria 22 de Portalegre com 9 e a infantaria 11 de Setúbal.

cência de associações locais, ou a instituições de teor caritativo como a Casa Pia (*Correio do Alentejo* 1888, 25 de julho, 3), o Asilo de Infância Desvalida (*Diário do Alentejo* 1898, 9 julho, 1), ou a Creche e Lactário (*Arauto da Moda* 1909, 24 junho, 1), sendo estas últimas instituições fundadas e apoiadas por elementos da fração⁸ dominante. Para além deste sistema que foi usado, pelo menos até 1900, existiram também outros. Um destes era a entrada paga, mas para além do concerto, ao espectador eram oferecidas duas rifas nas quermesses organizadas pela entidade beneficente (*Diário do Alentejo* 1894, 26 agosto, 2), possivelmente numa tentativa de atrair uma maior quantidade de público e, consequentemente, de aumentar a quantia monetária arrecadada. Outra derivação, era a realização de quermesses, mas com entrada grátis (*Arauto da Moda* 1909, 24 junho, 1). O último sistema utilizado, eram as entradas gratuitas, mas colocando a instituição ou associações abrangidas, cadeiras em frente ao coreto sendo estas alugadas aos espectadores (*Diário do Alentejo* 1896, 14 julho, 2).

Destes sistemas, foram as entradas ou saídas pagas que mais controvérsias causaram, pois permitiram restringir a entrada às classes sociais com menor capital económico, sob o pretexto da beneficência, tal como o salientaram Luís da Costa e Gil Vaz. O primeiro, recém-chegado à classe dominante, protestava contra o facto de o poder público local não organizar um concerto no jardim expressamente para o povo, dado que o último tinha sido aquando a vinda do rei, no ano anterior. Este povo, possivelmente entendido como as classes populares e média, “não tem remédio senão tanger viola, e abrir a goela ao descante”, enquanto “as classes abastadas têm teatros subsidiados” (*Diário do Alentejo* 1890, 3 de julho, 2). 10 anos depois surgiu uma nova crítica a este sistema, mas principalmente questionando o facto de existirem concertos todas as quintas e domingos, todavia apenas os de fim-de-semana tinham um custo agregado⁹. Gil Vaz, que se autointitulou como o porta-voz das classes trabalhadoras, expôs que os concertos às quintas eram impossíveis de frequentar, visto que se realizavam durante o horário laboral. Por outro lado, os concertos de domingo eram os únicos que estas classes poderiam frequentar, contudo a pagamento de 50 réis desincentivava o seu acesso pois,

produz uma certa *desarmonia* nas finanças de quem apenas possui um pequeníssimo número de *notas*, o que sucede a muito boa gente. Um pobre empregado público, por exemplo, desses cujos ordenados costumam ser *sincopados* pelos ministérios ao entrarem no *tempo forte* das economias, se quizer ir ouvir umas *harmonias* de *laureados composito-*

⁸ Segundo Bourdieu (1998, 5) a classe dominante é passível de ser dividida em frações – dominante ou dominada – consoante a diferença entre capitais económico e cultural.

⁹ O autor afirma que esta diferença era uma questão já várias vezes discutida, no entanto apenas foram encontradas as duas críticas acima referidas.

res acompanhado do grupeto familiar acelerará de um modo grave o esgotamento da magra bolsa que, num andamento bem marcado, só devia mostrar o fundo nos últimos dias de cada mês (O Eborense 1900, 19 agosto, 1-2).

O autor incentivou o poder local a alterar o dia de concertos gratuitos para domingo, passando o pago para quinta pois “quem lá vae ao domingo dar os 50 réis. Do mesmo modo irá à quinta feira. N’um curto período ainda é tolerável a ideia, e louvável mesmo se atendermos ao fim que se olha; mas se assim continua, [...] é forte com 3 fff!” (*O Eborense* 1900, 19 agosto, 1-2). Relativamente a este dia, importa ter em conta que o direito ao descanso semanal só foi obrigatório, ainda que de forma efémera em 1907 (Catroga 1988, 243). Contudo, como Portugal era um país oficialmente católico e como o domingo é para esta religião um dia de culto (Catroga 1988, 242), parte dos eborenses, incluindo os operários, não trabalhavam (*O Eborense* 1900, 19 agosto, 1-2), visto que “a tradição há muito que tinha consagrado o costume” do descanso dominical (Catroga 1988, 244). No seguimento, Weber (2015, 224) para o contexto londrino salienta que o custo dos bilhetes para acesso aos concertos nos jardins, bem como o rigor no guarda-roupa eram um entrave a grande parte das classes sociais, permitindo o predomínio da dominante. Assim, restringiam o livre acesso como forma de manter o elevado prestígio social e o capital simbólico¹⁰ impregnado aos concertos deste espaço, pois o “[c]ultural value fluctuates with the consumer’s social status and power to define legitimate taste” (Scott 2008, 39). À semelhança de Londres, o rigor do guarda-roupa estava também patente na assistência eborense, visto que o público feminino não ia a todos os dias por não ter uma “*toilette*” nova para cada concerto, resultando assim, por vezes, numa diminuta frequência (*Diário de Évora* 1895, 18 setembro, 3).

A corroborar a tese de que os concertos à quinta eram maioritariamente, frequentados pela fração dominante, está a notícia de que um grupo de membros desta fração apenas se ofereceu para pagar a iluminação das quintas-feiras (*O Eborense* 1900, 22 junho, 3) e em 1904 num diálogo, já com concertos gratuitos aos domingos, foi mencionado que os quinta-feira eram “só para ociosos e ricos. E eu, Soisa amigo, não sou uma coisa nem outra” (*Semana de Évora* 1904, 2 outubro, 1). Com estes dados verifica-se que o público diferia consoante o dia da semana em que os concertos se realizavam, estando de um lado os de quinta-feira frequentados, principalmente, pela fração dominante que não tinha horários rígidos de trabalho, tais como os patrões da indústria e comércio e ainda, o grandes proprietários e lavradores.

¹⁰ “is any property (any form of capital whether physical, economic, cultural or social) when it is perceived by social agents endowed with categories of perception which cause them to know it and to recognize it, to give it value” (Bourdieu 1998, 47).

Passando para as atuações aos domingos, após a segunda metade de 1894, com o maior número de execuções de bandas militares, veio a gratuidade de alguns dos seus concertos. A diferença de preços entre espetáculos denotava-se não só na quantidade de público, mas também na heterogeneidade de classes sociais.¹¹ Nos de beneficência o público referido eram as “primeiras damas e cavalheiros da nossa sociedade” (*Progresso do Alentejo* 1887, 6 julho, 2), a “concorrência [...] muito seleta” (*Progresso do Alentejo* 1887, 3 agosto, 2), a “sociedade distinta” (*Diário do Alentejo* 1887, 3 agosto, 2), “a elite de sociedade eborense” (*Diário do Alentejo* 1887, 17 agosto, 1; *O Manuelinho de Évora* 1891, 30 agosto, 1), as “principais famílias” (*O Diário de Évora* 1895, 27 de junho, 2), o “high-life eborense” (*Correio do Alentejo* 1889, 17 de março, 2), a “população elegante” (*Diário do Alentejo* 1890, 27 maio, 1), as “toilettes mais ricas, mais vistosas e mais abundantes” (*Diário do Alentejo* 1895, 26 junho, 2), entre outros sinónimos, que indicam a pertença à classe dominante. De igual modo, Russo (2007, 72) salienta que este espaço “não era acessível a toda a população sendo maioritariamente frequentado por uma elite”.

No final de 1895, Luís da Costa denotou que o público do jardim se estava a modificar: “Já lá vai o tempo em que o nosso passeio era a digna mansão dos burgueses gordos” (*Diário de Évora* 1895, 18 setembro, 3), o que poderá estar relacionado com o aumento dos concertos gratuitos, comparando com o ano anterior. Logo no ano seguinte e de novo em 1901 (*O Eborense* 1901, 28 abril, 1), o mesmo cronista realçou a pretensão da classe média eborense que passeava no jardim em dias de concerto como a classe dominante, sempre com um novo guarda-roupa, mostrando a “ambição sufocada, essa fome de grandeza, de luxo, de ostentação, que nunca foi satisfeita” e que

só se preocupa em parecer muito mais do que é, e em mostrar valer muito mais do que vale [...] esse bando de janotas, que aparecem em público preocupados apenas com o efeito do chapéu, [...] da gravata, do colarinho, das luvas e do ramo, e com o brilho do verniz dos sapatos. Que mobil os fez gastar o que não podem para virem para o meio da rua? Unicamente o desejo de se mostrarem, de serem vistos, de convencer o público de que eles e só eles é que neste mundo marcam e têm alguma significação social, de que eles e só eles dão tom à cidade. Se a mocidade assim educada num janotismo ocioso, vaidoso, sensual, produz homens de antemão condenados para a vida social, incapaz de se conservarem serenos quando o primeiro revez os assalta, incapaz de qualquer ato de prudência e de força quando é preciso vencer a adversidade, – que podemos esperar das mulheres educadas na mesma ostentação e na mesma preocupação de vaidade, em quanto solteiras pensando

¹¹ Conclusão retirada pela análise às críticas dos concertos gratuitos com os pagos.

apenas em fazer vista no passeio, em Santiago, no setenário; qual delas variando mais vezes de toilette, exibindo do mais cedo o que julgam ser a última novidade da moda parisiense.

Para além da classe média, o mesmo autor descreveu, igualmente, a presença da classe popular urbana, sendo destacadas as costureiras, engomadeiras, empregadas domésticas (*A Academia* 1896, 16 abril, 3-4), o “marçano”¹² e os funcionários públicos da base piramidal, tais como os varredores das ruas (*A Academia* 1896, 16 abril, 3-4) e o “*magala*”¹³ (*A Voz Pública* 1908, 10 outubro, 3). Com os concertos gratuitos surgiram também as críticas a um certo número de pessoas, possivelmente populares, que faziam “uso da sua linguagem chula e indecente mais própria de taberna” (*A Academia* 1896 23 julho, 2) e ainda “uns mariolões mal vestidos, sem gravata e alguns até descalços que [...] por lá andam fazendo das suas, não podendo ninguém séria e honesta passear na rua central que não seja sujeita a ouvir palavrões indecentes ou a sofrer qualquer insulto” (*Semana de Évora* 1907, 18 agosto, 1). Assim, a heterogeneidade é descrita em 1896 abarcando a maioria das classes desde a dominante às populares (*A Academia* 1896, 25 julho, 2), deixando este espaço de representar o “mundo elegante” para passar a conter os “microcosmos da gente portuguesa”, tal como salientou Luís da Costa (*A Academia* 1896, 25 julho, 2).

As três fases de públicos

Tendo em conta as críticas e crónicas jornalísticas e, ainda o preçário dos bilhetes, é possível dividir o período aqui abordado em três fases segundo a constituição do público. Numa primeira fase, de 1887 a 1894 devido ao custo do ingresso poder-se-á apelidar de fase “pseudo-pública”, termo adaptado da noção “esfera pseudo-pública” sugerida por Alexander Kluge e Oskar Negt (Miles 1997, 74), onde se denota uma espécie de privatização do espaço público em benefício de interesses privados da classe dominante, resultando da restrição a outras classes. De igual modo, poder-se-á também apelidar de fase da “esfera pública burguesa” noção esta de Habermas (1991), onde a esfera era constituída por pessoas privadas que se juntavam enquanto um público, essencialmente burguês. A fase de transição ocorre entre os anos de 1895 a 1900, onde surgem cada vez mais os concertos gratuitos, sendo assim a atividade musical acessível a um número mais vasto de classes sociais. Após 1901 as atuações de domingo tornam-se finalmente acessíveis a várias esferas

¹² Aprendiz de caixeiro (Figueiredo 1913, 1258).

¹³ Na gíria significa um soldado (Figueiredo 1913, 1231), ou seja, um militar “de categoria inferior” (Figueiredo 1913, 1883).

públicas, noções também de Habermas (1991), deixando assim de estar unicamente ligada à burguesia e por isso, a apelido de “pública”. Esta proposta de divisão não pode ser entendida como estanque e fechada, mas sim, flexível e aberta, onde dentro de cada fase cronológica poderão ter existido concertos que mais se adaptassem a uma outra. A título de exemplo refira-se o concerto gratuito em 1889 na presença do rei, inserido na primeira fase, mas que mais se adequa à terceira. Por outro lado, na fase “pública” existiam normas e códigos, como por exemplo a restrição do guarda-roupa, que causavam um obstáculo, principalmente, às classes menos favorecidas, mas também afetando as restantes.

Ainda relativo à constituição do público dos concertos, é de ressaltar que entre a primavera e o verão, mas principalmente entre agosto e setembro, parte da classe dominante abandonava as suas casas da cidade e instalava-se nas propriedades campestres (*Diário do Alentejo* 1890, 27 maio, 1), ou noutros locais onde o verão fosse menos rigoroso, tais como as zonas de balneares ou de elevadas altitudes (*Diário do Alentejo* 1887, 6 setembro, 1; *Notícias de Évora* 1906, 4 agosto, 1). Da dispersão da classe resultava a inexistência de atividades culturais durante este período no Círculo Eborense, associação constituída exclusivamente, pela camada dominante. Nos últimos anos do século XIX os membros da classe média, pela sua pretensão de seguir e imitar a dominante, voltaram-se também para as zonas de balneares ou de elevadas altitudes (*A Academia* 1896, 9 abril, 3), mas devido às profissões e escassos recursos económicos, apenas permaneciam por um curto espaço de tempo.

Tal como na classe com maior capital económico, este turismo também denotou-se nas suas associações, cessando as atividades durante o período de maior ausência dos seus membros, ou seja, em agosto. Com o surgimento de coletividades recreativas e culturais operárias, verifica-se que estas foram as únicas que mantiveram as atividades durante agosto, visto que os magros salários, conjugando com o extenso agregado familiar não lhes permitiam ausentar-se do seu local de residência, nem do seu emprego. Estes factos poderão ter originado uma diminuição na percentagem de frequentadores da classe dominante durante os meses veraneios e, consequentemente, um aumento da percentagem de espectadores das classes média e populares.

De igual modo, é interessante que após 1895, ano em que se iniciou um aumento dos concertos gratuitos, que a “elite” deixa de ser referida nos periódicos – durante os meses veraneios –, o que poderá ser resultado da sua ausência que já se evidenciava em 1887 (*Diário do Alentejo* 1887, 6 setembro, 1) e que se acentuou nos anos seguintes. Importa ter em consideração, que nem todos os membros desta classe se dispersavam durante o verão, mas pelas crónicas e também pelas notícias de partidas e chegadas na imprensa local, constatou-se que quanto mais se progredia para o final da primeira década do século XX, maior era o fluxo turístico eborense.

As tipologias de ouvintes no jardim público

Como ressalta Lessa (2014, 28), o prazer musical não era o único atrativo para a grande frequência de pessoas neste espaço ao ar livre. Entre as principais razões encontra-se o capital simbólico adquirido através da simples ida aos concertos e principalmente, da demonstração de conhecimento musical às obras executadas, pois ser um melômano e “não concorrer senão ao que é legitimamente bom” (*Diário de Évora* 1895, 24 fevereiro, 3), era algo bastante considerado pela classe dominante e até mesmo indispensável, tal como um objeto de luxo (*A Academia* 1895, 25 de janeiro, 1). O dileta musical, utilizando o conceito Adorniano das tipologias de ouvintes, poder-se-á inserir na categoria do “bom ouvinte”, na medida em que “[c]ompreende a música tal como compreende, em geral, a própria linguagem mesmo que desconheça ou nada saiba sobre sua gramática e sintaxe, ou seja, dominando inconscientemente a lógica musical imanente” (Adorno 2009, 61-62).

Através das crónicas de Luís da Costa, poder-se-ão identificar comportamentos igualmente categorizados por Adorno, entre estes, o “consumidor cultural” e o “ouvinte do entretenimento”. Na primeira tipologia encontram-se os espectadores que o cronista afirma serem “uns maníacos, que nunca falam senão de teatro e de concertos, e dizem nutrir-se de harmonias” (*Diário de Évora* 1895, 24 fevereiro, 3). Segundo Adorno (2009, 62-64), este ouvinte caracteriza-se como “consumidor cultural”:

[e]scuta muito, e, sob certas circunstâncias, de modo incessante [...]. Respeita a música como um bem cultural, e, muitas vezes, como algo que se deveria conhecer pela própria importância social; tal atitude vai desde o sentimento de respeito sério até um esnobismo vulgar. A relação espontânea e direta com a música [...] é substituída pela quantidade máxima possível de conhecimentos sobre música, e, em especial, acerca de dados biográficos e méritos dos intérpretes, assuntos sobre os quais se conversa inutilmente horas a fio.

É interessante que esta diferença de ouvintes parece estar relacionada com os lugares ocupados, posto que os “bons ouvintes” estabeleciam-se nas primeiras filas de cadeiras ou “em roda do coreto” (*A Academia* 1896, 25 julho, 2), ao passo que os “consumidores culturais” encontravam-se “por trás”, não sendo mencionado se a crónica era baseava num evento com entradas gratuitas ou pagas. Da mesma forma não é sabido se esta dissemelhança de localização estaria relacionada com o custo das cadeiras, ou se simplesmente seria por não se encontrarem sentados, estando assim a assistir gratuitamente, pois como afirma Bourdieu (2010, 402-403) a fração dominada procurava o máximo rendimento cultural com o mínimo custo económico.

Já no “ouvinte de entretenimento”, tal como afirma Adorno (2009, 75-78) é aqui que se encontram a maioria dos ouvintes, tendo em conta que a audição musical funcionava mais como um “fundo sonoro” (Bourdieu 2010), onde a “pretexto de ouvir música vamo-nos vêr uns aos outros” (*Diário do Alentejo* 1888, 22 janeiro, 2). Contudo, importa ter em consideração que estas tipologias não são estanques e que um só indivíduo pode, ao longo do concerto, mudar para outra tipologia que melhor se adapte ao seu estado de percepção musical.

O repertório do jardim considerando as fases do público

Com o objetivo de facilitar a análise do repertório atuado no jardim, entendeu-se dividi-lo consoante as fases de público e o dia de atuação¹⁴. Assim, para a realização destas tabelas foram recolhidas todas as peças¹⁵ dos programas de concerto do jardim público e elaboradas duas tabelas consoante os dias em que se realizaram – uma referente aos domingos e feriados¹⁶ por existir uma maior heterogeneidade de classes sociais e outra para os restantes dias¹⁷. Na sua categorização foi utilizada a classificação adotada por Sousa (2017, 106-107), resultando assim em “géneros de dança”, “peças de concerto” e “marcial”. No entanto, foi criada a última secção, aqui denominada de “religiosa” onde foram incluídas todas as peças com uma temática religiosa aparente no seu paratexto, como os casos das marchas graves e passo fúnebres, ou seja, obras destinadas originalmente a serem interpretadas em cerimónias e festividades religiosas ou fúnebres (Sousa 2017, 116-117). O mesmo autor (Sousa 2017, 106) insere-as na categoria de marchas e hinos, contudo esta não foi aqui adotada, pois, algumas destas obras de âmbito religioso não continham a designação do seu género, não sendo possível perceber se seriam executadas em procissões, ou apenas como peças de concerto. Devido a esta

¹⁴ Não serão abordadas as diferenças repertoriais entre bandas militares e civis, visto que após 1894 foram escassas, e em certos anos inexistentes, as execuções das últimas no jardim, não sendo assim possível comparar.

¹⁵ Foram contabilizadas 4744 obras dos programas de concerto, presentes nos periódicos locais. Contudo, nem todos os concertos tinham o repertório anunciado, só se tornando comum após 1894, visto que nos anos anteriores, na maioria das vezes, eram apenas mencionadas a existência de concerto, intérpretes e o horário.

¹⁶ Com o intuito de saber quais os dias que correspondiam aos feriados foi consultada a obra de Andrade e Torgal (2012).

¹⁷ Foram realizadas outras quatro tabelas divididas por dias da semana e por estações do ano, pois como afirmado, no verão grande parte da classe dominante viajava para outros locais do país, ficando em Évora as classes popular e média. Contudo, o repertório quer dos domingos e feriados, quer dos restantes dias, não se modificou, sendo, de grosso modo, semelhante ao das outras estações do ano.

incerteza, entendeu-se criar uma categoria capaz de incluir todas estas peças de semelhante temática.

Quanto à primeira categoria, “consideramos [géneros de dança] os diversos géneros como as contradanças, valsas, polcas, mazurcas, pas de quatre, escocesas, galopes, gavotes, seguidilhas e também os géneros mais recentes de viragem para o século XX como tangos, habaneras, boleros e outros” (Sousa 2017, 106). Tal como afirma o mesmo autor, parte destas danças foram retiradas de obras musico-teatrais, principalmente de zarzuelas para o caso das danças espanholas. Passando para as peças de concerto, aqui foram divididas entre adaptações e “outras”¹⁸. Entre as adaptações encontram-se as de obras musico-teatrais¹⁹ e de músicas tradicionais²⁰, tanto nacionais como estrangeiras. Na secção “Outras” encontram-se as peças sem inspiração musico-teatral aparente, como as fantasias²¹ e as odes sinfónicas. De seguida encontram-se as “marchas”, no entanto importa mencionar que esta subcategoria, inclui outras peças denominadas nas fontes primárias como marcha, passo ordinário, *pasa calle*, *passacaglia*, passo dobrado, *pasodoble* e *pas redouble*. Segundo Vieira (1899, 327) a marcha é uma “[p]eça de música que se executa durante a marcha de tropas ou o desfilar de um cortejo. Trecho que tem o carácter de marcha.” Dentro desta, distinguiu três subcategorias: a grave com a velocidade de 76 passos por minuto – ppm – e com indicação *Maestoso*;²² o passo “acelerado” a 130 ppm em andamento “*Allegro vivo*”; e o “passo ordinário ou passo dobrado” a 120 ppm com indicação “*Allegro Marziale*” ou “*Marziale*”. O mesmo autor revelou ainda que a “*passacalle*” em espanhol ou “*passacaglia*” em italiano, corresponde ao passo ordinário português e que o vocábulo espanhol “*passa-calle*, significa propriamente

¹⁸ É possível que algumas obras aqui incluídas como “outras”, ou seja, sem inspiração musico-teatral, fossem, na realidade, parte de obras musico-teatrais, porém estas não foram subintituladas como tal, nem o seu nome foi encontrado, pelas minhas investigações, como pertencente a outra obra de maior dimensão.

¹⁹ Em “outros” encontram-se as revistas e mágicas. Inserido em “Ópera”, “Zarzuela”, e “Opereta”, constam, não só os *potpourris* e aberturas, mas também as árias, cavatinas e fantasias agrupadas consoante o tema.

²⁰ Tal como em Cascudo (2000, 183): “[n]este artigo será usada a expressão «música tradicional» para referir o que, na época que nos ocupa, era denominado «música popular». Isto não significa que aceitemos a ideia de que a música erudita – e mais particularmente os «monumentos» que conformaram, numa concepção caracteristicamente oitocentista, o cânone da música ocidental – não tenha uma tradição própria que se confunde com a sua história.”

²¹ Nesta investigação subdividiu-se as fantasias em musico-teatrais e em de outras temáticas, estando nesta secção apenas as últimas.

²² Segundo o mesmo autor, a marcha fúnebre é uma subcategoria da grave com “carácter triste, própria para os cortejos fúnebres” (Vieira 1899, 327).

marcha de rua” (Vieira 1899, 407). Contudo, Sousa (2017, 110-116)²³ tendo como base as indicações do número de passos por minuto de cada marcha executada pelos regimentos militares portugueses de 1864²⁴ e as obras científicas de Monelle (2006), Whitwell (1982) e Kastner (1848) afirma que “[n]ão se identificaram diferenças ao nível da estrutura entre os “ordinários” e os “passos dobrados” da mesma época, posto que podemos concluir que a utilização da classificação “ordinário e “passo dobrado” parece não obedecer a nenhuma norma relativamente à estrutura, havendo apenas diferenças de andamento” (Sousa 2017, 114). Salienta ainda que a denominação espanhola de “*passo doble*” ou a francesa de “*pas redoublé*” equivalia à portuguesa de “passo dobrado” (Sousa 2017, 114). Assim, com base nestas fontes, em “marchas” são incluídas todas as denominações supramencionadas, com a exceção das marchas graves por motivos já expostos. Ainda na categoria “marcial” encontram-se os hinos que incluem peças representativas de uma instituição, coletividade ou nacionalidade, sendo o da Carta o mais comumente interpretado. Tal como as danças, também algumas marchas advinham de obras musico-teatrais.

Para estas tabelas, importa ter em conta que a percentagem obtida em cada coluna, por meio da média aritmética, resulta de um diferente cálculo. Se a coluna referente aos domingos e feriados de 1887-1894 tem por base uma contagem de 251 peças – total de peças encontradas nos periódicos que foram interpretadas durante os respetivos dias e anos –, a que incluiu o período seguinte – 1895-1900 – tem por base 1158, e o seguinte, 1928 peças. Já o primeiro período da tabela referente aos restantes dias, tem por base 50 peças, o seguinte 703 e o último 659.²⁵

Analisando o repertório contata-se que, na primeira fase, as valsas (20%), as marchas (24% e 19%),²⁶ as secções de óperas (14% e 13%), as polcas (14% e 12%) e as mazurcas (11% e 10%) foram os géneros mais interpretados, e que as danças representavam quase metade do repertório interpretado (48%). Porém, com a progressão cronológica, verifica-se que as danças decrescem de forma substancial (26% e 25%), dando a sua vez às inspirações musico-teatrais (34% e 32%), em específico aos arranjos de óperas (20% e 16%) e

²³ Para mais informações relativas às marchas em outros países, bandas e seu repertório, consultar Sousa (2017).

²⁴ Subdividem-se em passo grave a 76 ppm, ordinário a 112 ppm, acelerado a 150 ppm e passo de carga a 180 ppm.

²⁵ A título de exemplo refira-se o cálculo para da valsa correspondente ao período 1887-1894, de domingos e feriados:
$$\frac{49 \text{ (número de valsas)} \times 100\%}{251 \text{ (total de peças interpretadas aos domingos e feriados entre 1887-94)}}$$

²⁶ A primeira percentagem corresponde aos restantes dias e a segunda, aos domingos e feriados. Quando só existe uma percentagem significa que tanto nos domingos e feriados como nos restantes dias, a percentagem é idêntica.

zarzuelas (11%). De igual modo, as marchas aumentam percentualmente em 1895-1900 (25% e 26%), mantendo até ao final da monarquia. Observando, numa primeira fase, por categorias, verifica-se que os géneros de dança, que estavam destacados na primeira fase, aproximam-se, logo no período seguinte, das peças de concerto, sendo ultrapassados na última fase, tanto pelas peças de concerto, como pela música marcial, passando, assim, do primeiro lugar para o terceiro. Já as peças de concerto subiram do segundo lugar para o primeiro na terceira fase e, por sua vez, a música marcial abandona o terceiro lugar, também, na última fase. A categoria menos interpretada foi a religiosa que decresce, gradualmente, atingindo os 0%²⁷. Para além do repertório operático e das marchas, é de salientar o aumento das zarzuelas, das adaptações de música tradicional e dos hinos. Relativamente aos hinos, este facto deveu-se, principalmente, à imposição do ministro da guerra para que todos os concertos dados por bandas regimentais nos jardins ou praças públicas terminassem com o hino nacional “numa ordem que só tem por fim levantar o espírito nacional e desenvolver o amor da Pátria” (*Notícias de Évora* 1906, 21 julho, 2). No seguimento,

[d]urante a segunda metade do século XIX, o repertório de concerto das bandas de música reflectiu a influência internacional do romantismo e na fase final do século também revelou as duas tendências próprias da cultura liberal portuguesa. A primeira ligada à nova civilização industrial (através das transcrições de obras de orquestra para banda) e a segunda recuperando os valores antigos (o folclore através de rapsódias e de fantasias originais) como base de uma nova identidade colectiva, nacionalista (Sousa 2017, 139).

Ao analisar as tabelas verifica-se que esta dupla tendência internacional e nacional encontra-se cada vez mais patente na escolha do repertório, mas principalmente nos últimos anos da monarquia. Quanto à tendência internacional, segundo o mesmo autor (2017, 141) o repertório entre 1850-1900 é marcado pelos temas da ópera italiana, francesa e da opereta, sendo incluídos, após 1890 os dramas musicais, operetas nacionais e as zarzuelas. Regressando ao contexto eborense, constata-se que a zarzuela aumentou a sua percentagem com o avanço cronológico, sofrendo na terceira fase um impulso que quase lhe permitiu dobrar a percentagem anterior – de 6% para 11%. Para Sousa (2017, 148-149), este género musico-teatral “tinha um carácter mais popular [do que a ópera] [...] e por isso era considerado uma ópera de “menor” estatuto” – ao que Scott (2008, 85) designada por “música ligeira” – destinando-

²⁷ Nesta última fase foram interpretadas 11 peças de temática religiosa, contudo, tendo em conta a totalização de peças executadas nesta fase, resulta em 0%.

-se a “um público mais numeroso e menos elitista”. Relativamente a este ponto, importa ter em consideração que só na terceira fase – 1901-1910 – é que os concertos no jardim se tornaram acessíveis a todas as esferas públicas devido à gratuidade, e foi nesta mesma fase que o género espanhol conheceu a sua maior difusão. Importa também considerar que a maioria das companhias musico-teatrais que atuaram no Teatro Garcia de Resende eram de nacionalidade espanhola,²⁸ tornando a zarzuela no género mais interpretado. Contudo, este género não era enormemente assistido pelos eborenses, mas especialmente, pelas classes dominadas, camadas estas que quer pelo vestuário, quer pelo custo económico, tinham, até 1901, um acesso restrito ao jardim. Passando para a tendência nacional, tal como as zarzuelas, também as rapsódias de temas tradicionais aumentaram gradualmente a sua percentagem. Para Sousa (2017, 151) este género, as marchas e os hinos, foram os “que melhor refletiram a expressão de um nacionalismo musical”, contendo “o espírito do movimento nacionalista europeu [...] em relação ao qual, a música como expressão da alma de uma nação conjugava os dois grandes valores do Romantismo, do “individual” e da “nação” que tinham especial relevo na instituição militar de onde emanavam as principais referências para as bandas de música civis.”

Coincidindo com o período de maior quantidade de obras de inspiração tradicional em Évora, em 1901 houve um acordo entre o Exército e o Conselho de Arte Musical, “para que os maestros das bandas militares, fizessem a recolha e a escrita musical das canções populares na sua área” (Sousa 2017, 153). Apesar desta aparente carga nacionalista, analisando a imprensa da classe dominante e em conjugação, verificando o repertório da associação elitista Círculo Eborense, verifica-se que havia uma clara preferência por obras de “música séria”²⁹, não tendo sido encontrada nenhuma rapsódia ou outro género com temas tradicionais indicado no seu paratexto.

Por outro lado, eram os periódicos das classes populares que enfatizavam interpretações de “música ligeira” como as rapsódias, ignorando as de “música séria” que, contrariamente, eram salientadas nos jornais da dominante, ocultado a “ligeira”. Inclusive, como crítica a um concerto gratuito realizado pela banda dos Amadores de Música Eborenses, Luís da Costa destacou, numa alusão às várias classes, que este “agradou a todos” devido à diversidade das peças indo desde as zarzuelas, aos fados e passando pelos “compo-

²⁸ 13 espanholas e sete nacionais.

²⁹ Termo de Scott (2008, 87), “[s]erious music might be simple in style, and it might be fun (scherzando), but it was regarded as music that ought always to be listened to attentively. Nonserious music was perceived as that which did not tax the mind and was consumed merely as an amusement, usually alongside the distractions of talking, laughing, or dancing. What defined music as nonserious was its supposed complicity with acts of effortless consumption.”

sitores mais laureados” (*A Academia* 1898, 3 fevereiro, 1-2). Possivelmente relacionado com esta heterogeneidade de hierarquias sociais, aquando a gratuidade dos concertos, verificou-se um decréscimo os géneros de dança associados aos salões burgueses/aristocráticos, e por contrapartida surge uma maior variedade de danças populares, como as jotas, habaneras, boleros, malaguénhas, seguidilhas e o maxixe³⁰.

Coincidente com a fase de maior interpretação dos géneros de “música ligeira”³¹ começaram, ainda que de forma tímida, as interpretações de arranjos de revistas, de mágicas e de outras obras musico-teatrais locais. Importa ter em conta que não foram encontradas diferenças substanciais entre as interpretações aos domingos/feriados e dos restantes dias, daí que ambas sejam aqui analisadas em conjunto.

Domingos e feriados										
Género					1887-1894		1895-1900		1901-1910	
Géneros de Dança			Valsa		20%		14%		13%	
			Polca		12%		9%		6%	
			Mazurca		11%		8%		2%	
			Outras danças		5%		6%		5%	
			Total			48%		37%		26%
Musico-teatral				4%		3%		2%		
Peças de concerto	Adaptações musico-teatrais	Ópera			13%		16%		20%	
		Zarzuela			4%		6%		11%	
		Opereta			4%		5%		3%	
		Outros			0%		0%		0%	
		Total			21%		27%		34%	
	Adaptações tradicionais			1%		2%		4%		
	Outras	Fantasias			4%		3%		4%	
		Ab./Sinf./Ode			0%		2%		3%	
		outras			3%		1%		1%	
	Total			29%		35%		46%		
Marcial	Marcha				19%		25%		25%	
		Musico-teatral				1%		1%		1%
	Hino			0%		1%		3%		
	Total			19%		26%		28%		
Religiosa					4%		2%		0%	

Tab. 1: Repertório interpretado no jardim público aos domingos e feriados.

³⁰ Esta diversidade de danças populares aumentou na fase de transição e continuou pela última, apesar de não se verificar percentualmente.

³¹ Excetua-se as adaptações de opereta, visto que decresceram no século XX.

Restantes dias										
Género				1893- -1894		1895- -1900		1901- -1909		
Géneros de Dança			Valsa		20%		15%		14%	
			Polca		14%		9%		7%	
			Mazurca		10%		8%		1%	
			Outras danças		4%		4%		3%	
			Total		48%		36%		25%	
				Musico-teatral		4%		2%		1%
Peças de concerto	Adaptações musico- -teatrais		Ópera		14%		17%		16%	
			Zarzuela		2%		6%		11%	
			Opereta		4%		5%		3%	
			Outros		0%		2%		2%	
			Total		20%		30%		32%	
	Adaptações tradicionais			0%		3%		4%		
	Outras		Fantasias		4%		1%		4%	
			Ab./Sinf./Ode		0%		2%		5%	
			outras		2%		0%		0%	
	Total			26%		36%		45%		
Marcial	Marcha				24%		26%		26%	
			Musico-teatral			0%		1%		1%
	Hino			2%		1%		4%		
	Total			26%		27%		30%		
Religiosa				0%		1%		0%		

Tab. 2: Repertório interpretado no jardim público nos restantes dias.

Conclusões

Os concertos no jardim público nem sempre foram sinónimo de heterogeneidade de classes sociais, uma vez que a classe dominante, e em especial a fração dominante, tentou manter a sua exclusividade dos concertos encontrando formas para impedir indiretamente a abertura a outras classes, quer através de concertos de beneficência a instituições organizadas ou geridas por esta fração, ou com a organização de concertos durante o horário laboral das classes trabalhadoras. Assim, comparando com a realidade lisboeta através de Carvalho (1993), verificou-se que também em Évora, o jardim tornou-se num dos “instrumentos equiparáveis de satisfação da necessidade de divertimento e *exibição do eu*” (Carvalho 1993, 71) da classe dominante.

Após 1895 com a gratuidade do acesso aos concertos veio a coabitação das várias classes abrangendo quase toda a hierarquia social, pelo menos desde as classes populares urbanas à dominante. No entanto, e principalmente, na última fase, apesar da heterogeneidade da assistência diferir consoante os

dias em que aconteciam os concertos, como visível pelas tabelas, esta divergência não ficou patente no repertório escolhido, posto que a maioria dos programas recolhidos apresentavam uma escolha eclética (Weber 2015), conjugando uma panóplia de géneros musicais, possivelmente, com o objetivo de, tal como afirmou Luís da Costa, agradar a um maior número possível de camadas sociais. Como anteriormente assinalado, após 1895 a maioria dos concertos foram interpretados por bandas militares de outras localidades e devido a esta constante circulação, é possível que a escolha do repertório não espelhasse, em específico, o gosto do público, interpretando nas várias localidades o mesmo núcleo de peças. Porém, pelos periódicos é possível perceber que certas bandas militares tentavam adaptar-se aos gostos locais, quer através das execuções de peças com o nome da cidade, com os casos da mazurca *Évora* de Joaquim da Costa Brás³², do passo dobrado *De Évora a Elvas* de J. B. G.³³, da marcha *Évora-Beja* de Benjamim da Costa³⁴ da marcha grave *Évora* de Benjamim da Costa³⁵, ou ainda dos arranjos para banda de espetáculos musico-teatrais locais, como a adaptação de *Os Avejões*³⁶ e do *Fantasma de Almourol*³⁷.

Referências

- Adorno, Theodor. 2009. *Introdução à Sociologia da Música: Doze preleções teóricas*. Traduzido por Fernando Barros. São Paulo: Editora Unesp.
- Andrade, Luís e Luís Torgal. 2012. *Feriados em Portugal: tempos de memória e de sociabilidade*, 2.^a ed. Coimbra: Imprensa da Universidade de Coimbra.
- Bourdieu, Pierre. 1998. *Practical Reason on the Theory of Action*. Stanford: Stanford University Press.
- Bourdieu, Pierre. 2010. *A Distinção – Uma Crítica Social da Faculdade do Juízo*. Traduzido por Pedro Elói Duarte. Lisboa: Edições 70.
- Câmara Municipal de Évora. 2005. *Francisco Barahona: benemérito da cidade de Évora: comemoração do centésimo aniversário da morte*. Évora: Câmara Municipal de Évora.
- Carvalho, Mário Vieira de. 1993. *Pensar é morrer ou o Teatro de São Carlos na mudança de sistemas sociocomunicativos desde fins do séc. XVIII aos nossos dias*. Lisboa: Imprensa Nacional-Casa da Moeda.
- Catroga, Fernando. 1988. “O laicismo e a questão religiosa em Portugal (1865-1911).” *Análise Social* 24 (100): 211-273.

³² Executada pelos caçadores 4 (*O Manuelinho de Évora* 1898, 10 abril, 3).

³³ Pela infantaria 4 (*Notícias de Évora* 1900, 4 novembro, 3).

³⁴ Infantaria 17 (*Notícias de Évora* 1903, 15 fevereiro, 2).

³⁵ Infantaria 17 (*O Manuelinho de Évora* 1895, 16 junho, 3).

³⁶ Pela infantaria 4 (*Notícias de Évora* 1902, 18 setembro, 1)

³⁷ Caçadores 1 (*O Reclamo* 1908, 8 novembro, 1).

- Cascudo, Teresa. 2000. "A década da invenção de Portugal na música erudita (1890-1899)". *Revista Portuguesa de Musicologia* 10: 181-226.
- Elias, Norbert. 1996. *O processo civilizador: uma história dos costumes*. Traduzido por Ruy Junomann. Rio de Janeiro: Jorge Zahar Editor.
- Figueiredo, Cândido. 1913. *Novo Dicionário da Língua Portuguesa*, 2.^a ed., versão de 2010 transcrita no âmbito do *Projecto Gutenberg*. <http://dicionario-aberto.net/dict.pdf>
- Habermas, Jürgen. 1991. *The Structural Transformation of the Public Sphere an Inquiry into a Category of Bourgeois Society*. Cambridge: MIT Press.
- Leal, Joana. 1996. *Giuseppe Cinatti (1808-1879): percurso e obra*, vol. 1. Diss. de mestrado, Universidade NOVA de Lisboa.
- Lessa, Elisa. 2014. "O jardim, o coreto e a banda de música: diálogos entre cultura e natureza." In *Jardins – Jardineiros – Jardinagem*, editado por Pires, Helena; Mora, Teresa; Azevedo, Ana; Faculdade de Ciências Sociais e Humanas da Universidade NOVA de Lisboa.
- Kastner, George. 1848. *Manuel Général de Musique Militaire*. Paris: Didot Frères.
- Miles, Marcoln. 1997. *Art, space and the city: public art and urban futures*. London: Routledge.
- Monelle, Raymond. 2006. *The Musical Topic, Hunt, Military and Pastoral*. Bloomington: Indiana University Press.
- Pais, Inês. 2006. "Jardim Público de Évora/Antigo Passeio Público." *Sistema de Informação para o Património Arquitectónico*. Consultado a 16 de setembro de 2019. http://www.monumentos.gov.pt/Site/APP_PagesUser/SIPA.aspx?id=17304
- Russo, Susana. 2007. *As bandas filarmónicas enquanto património: um estudo de caso no concelho de Évora*. Diss. de mestrado, Instituto Universitário de Lisboa.
- Scoot, Derek. 2008. *Sounds of the Metropolis: The 19th Century Popular Music Revolution in London, New York, Paris and Vienna*. New York: Oxford University Press.
- Sousa, Pedro Marquês. 2017. *As Bandas de Música na História da Música em Portugal*. Porto: Fronteira do Caos.
- Weber, William. 2015. "Art Music and Social Class." In *The Routledge Reader on the Sociology of Music*, editado por John Shepherd e Kyle Devine, 221-229. New York: Routledge.
- Whitwell, David. 1982. *The History and Literature of the wind band and wind ensemble*, vol. 4. Northridge: Winds.
- Vieira, Ernesto. 1899. *Diccionario Musical*, 2.^a ed. Lisboa: Lambertini.

Bandas filarmónicas portuguesas: viveiro de músicos. Origens, opções profissionais e imaginário musical – um testemunho pessoal

Luís Carvalho

Wind bands are, in Portugal, a fertile ground for the emergence of musical talent, and they are responsible for launching countless generations of professional musicians. The present author, like so many others, began his musical career in that amateur musical world. In this paper, after briefly describing the process and context of the amateur wind band's music schools, typified in the personal case of the author, I report process of choice and recording of some historical Portuguese pieces for Wind Band, in the context of the collaboration in the research project *Our music, our world: wind bands and local social life*.¹ Finally, some hints of use of these historical repertoires in the present-day musical practice of wind bands, are proposed.

Em Portugal, como noutros países europeus com forte tradição bandística, incontáveis gerações de músicos profissionais tiveram a sua formação musical inicial no seio das bandas filarmónicas. Fortemente enraizadas no tecido social português desde meados do séc. XIX, as ‘filarmónicas’, como vulgarmente são conhecidas, têm desenvolvido um papel de extrema relevância sociológica, não apenas na sua dimensão lúdica, através dos concertos, arruadas e procissões em que participam, mas igualmente com as escolas de música que lhes estão frequentemente associadas. Estas, prestam um inestimável serviço às suas comunidades locais, quer pela vertente formativa ao nível musical, como pela democratização do conhecimento artístico que veiculam.

¹ Este trabalho insere-se no projecto “A nossa música, o nosso mundo: Associações musicais, bandas filarmónicas e comunidades locais (1880-2018)” financiado por Fundos FEDER através do Programa Operacional Competitividade e Internacionalização – COMPETE 2020 e por Fundos Nacionais através da FCT – Fundação para a Ciência e a Tecnologia no âmbito do projecto POCI-01-0145-FEDER-016814 (Ref.^a FCT: PTDC/CPC-MMU/5720/2014).

A prática musical nas bandas é frequentemente assumida, de início, como um passatempo, uma ocupação dos tempos livres para os músicos, ao mesmo tempo que se os confronta com uma vertente de formação artística e humana. A este respeito, não esqueçamos que muitas bandas filarmónicas nasceram em pequenos ou aglomerados populacionais tais como vilas, freguesias e aldeias, em localidades frequentemente afastadas dos grandes centros urbanos, onde há mais ofertas culturais e educativas. Daí também, certamente, o enquadramento institucional como associações recreativas e culturais de que muitas bandas filarmónicas gozam, fazendo jus, precisamente, a essas duas vertentes, tanto a lúdica e cultural, como a social e humana.

Mas a paixão com que é vivido o contexto filarmónico, acaba por influenciar muitos dos jovens que aí se iniciam a ponderar a via musical como saída profissional, para a qual, posteriormente, procuram formação mais especializada no ensino vocacional (academias, conservatórios e escolas profissionais).

Na verdade, podemos considerar que a primeira rede de ensino sistemático de música que existiu em Portugal, ainda que não-formal, foi precisamente construída nestas escolas de música das bandas filarmónicas. A sua disseminação geográfica por praticamente todo o território, de norte a sul, do litoral ao interior, e inclusive nas regiões autónomas (Açores e Madeira), proporcionou a uma enorme fatia da população portuguesa a formação e prática musical. Se o objetivo primeiro dessas escolas filarmónicas é formar instrumentistas para as respetivas bandas, não é despiciente a dimensão igualmente sociológica de integração e ocupação dos jovens em idades particularmente vulneráveis. De resto, uma das mais significativas vertentes sociológicas das bandas filarmónicas é precisamente o convívio humano e o relacionamento inter-geracional que proporcionam.

O *modus operandi* das escolas de música das filarmónicas desenvolvia-se, com poucas variações, com base num planeamento relativamente simples e estruturado de forma eminentemente empírica. Os jovens aprendizes começam por estudar o solfejo, e de seguida, consoante a evolução e proficiência demonstrada na leitura musical, eram encaminhados para os instrumentos da banda. Usualmente os mais competentes destinavam-se aos instrumentos considerados principais e tecnicamente mais exigentes, como a flauta, o clarinete ou o trompete, enquanto os que revelassem mais dificuldades, seguiriam para instrumentos com funções de tradicionalmente de acompanhamento, como trompas, trombones e percussão. Pontualmente, outras variáveis de seleção mais prosaicas seriam consideradas, como seja quais instrumentos faziam falta à banda em determinado momento, ou até o arcaboço físico dos jovens (por exemplo, um rapaz ou rapariga mais desenvolvido fisicamente poderia ser destinado a instrumentos de maior porte, como tuba, trombone ou bombo). Mas todo este processo seletivo era feito de forma essencialmente intuitiva, sem grandes considerações pelas vicissitudes próprias de cada indivíduo, e quase plasmando o pragmatismo da seleção biológica natural.

Tal como muitos outros músicos profissionais portugueses, também eu, autor deste texto, tive a minha formação musical inicial na escola de uma banda filarmónica amadora local, a Banda Musical de Ramalde. Provingo de uma família sem quaisquer antecedentes musicais, o móbil inicial para a frequência da escola de música filarmónica foi o de ocupação dos tempos livre. Por esse motivo, a opção profissional pela música não era inicialmente a mais óbvia. Mas a intensidade da vivência da prática musical de conjunto na banda acabou por influenciar definitivamente a minha vontade e inclinação para seguir uma carreira musical. De resto, a semente dessa prática de conjunto encaminhou-me para a opção mais tardia de me dedicar igualmente à área da direção orquestral.

O meu percurso filarmónico foi, a todos os níveis, semelhante ao de outros músicos com quem convivi. Iniciei-me na escola de música da Banda Musical de Ramalde, uma freguesia da cidade do Porto onde vivia na altura e onde ainda hoje vivem os meus pais, influenciado por outros colegas da escola primária que já frequentavam a escola da banda. Tendo progredido rapidamente e com destreza no solfejo, fui naturalmente encaminhado para o clarinete. Alguns meses depois integrei a banda, e a partir daí a paixão foi crescendo à medida que também evoluía a minha prática instrumental no seio do grupo. Essa vivência filarmónica influenciou definitivamente a minha posterior opção profissionalizante pela área da música, até porque foi também através do maestro da banda, um músico profissional aposentado, que tive conhecimento e fui encaminhado para o ensino artístico oficial (conservatório de música e mais tarde ensino superior).

Com estes antecedentes, quando em 2018 fui convidado a colaborar com o projecto *A nossa música, o nosso mundo: Associações musicais, bandas filarmónicas e comunidades locais*, na realização de obras históricas do repertório para bandas com a Orquestra de Sopros do Departamento de Comunicação e Arte da Universidade de Aveiro, da qual sou um dos responsáveis, aderi com entusiasmo. A proposta passava por gravar obras de autores portugueses, que fossem de alguma forma representativas do repertório tradicional das bandas filarmónicas. Recorri então à minha memória e, do extenso repertório que recordo dos meus tempos de músico filarmónico, selecionei então quatro obras que lembro com particular apreço. São obras que, não obstante tipificarem na minha perspetiva o mundo sonoro bandístico, revelam, em minha opinião, um apurado sentido estético-musical e notável consistência criativa. São elas, a saber: **Capricho Varino**, escorço sinfónico sobre um motivo e modo popular de José da Silva Marques; **Hylariana [Hilariana]**, 3.^a rapsódia de João Carlos de Sousa Moraes; **Amazonas**, fantasia de Artur Ribeiro Dantas; e **Scenas [Cenas] Espanholas**, fantasia de Manuel Encarnação.

O repertório tradicional das bandas filarmónicas é comumente constituído por marchas, *pasodobles*, transcrições de obras orquestrais, fantasias, poemas sinfónicos, peças solistas (normalmente variações ou *pot-pourris*) e rapsódias.

Ocasionalmente aparecem também arranjos e seleções de música dita ligeira, geralmente canções pop e temas conhecidos do grande público. No entanto, no âmbito do projeto atrás referido, foi decidido limitar as obras a gravar a compositores portugueses e a música original para banda filarmónica. Nesse sentido, foram, portanto, descartados os arranjos de música ligeira, bem como as transcrições e as obras de compositores estrangeiros.

Das obras escolhidas, duas são fantasias, *Amazonas* e *Cenas Espanholas*, com conceções criativas e formais mais livres; uma é rapsódia, *Hilariana*, que tem um cunho declaradamente popular e português, numa clara referência ao fado Hilário; e finalmente o *Capricho Varino*, um escorço sinfónico “ao gosto popular”. ‘Escorço’ é uma técnica provinda da arte do desenho que consiste na representação figurativa em proporções mais pequenas do que a realidade. Por analogia, significa também síntese, esboço ou obra curta. No caso do *Capricho Varino*, Silva Marques pretendeu certamente caracterizar a sua peça como uma breve composição sinfónica (tem uma duração de menos de dez minutos), descritiva de uma certa portugalidade musical, como se percebe também pelo subtítulo “[escorço sinfónico] *sobre um motivo e modo popular*”. Se não há aqui recurso a temas tradicionais portugueses imediatamente identificáveis ou evocadores dessa lusitanidade, não passa despercebido alguma intenção de invocar o nacionalismo pátrio, quer no título (“varino” podendo referir-se tanto ao manuseamento e venda do peixe, como a um tipo de embarcação típica do rio Tejo, ambas as atividades intrinsecamente ligadas à sociedade portuguesa), quer em certas opções musicais (como, por exemplo, começar em modo menor, com um ambiente a tender para o drama, e progressivamente aligeirar o tom geral, acabando em festa e alegria).

A *Hilariana* tem uma classificação mais concreta, pois trata-se da 3.^a rapsódia do minhoto João Carlos de Sousa Morais, chefe de música militar que se destacou no género, tendo escrito perto de uma dezena dessas rapsódias populares. Esta 3.^a rapsódia é baseada no conhecido tema do fado Hilário, da autoria de Augusto Hilário, cantor, poeta e boémio nascido em Viseu, que se imortalizou enquanto autor e intérprete da canção coimbrã (ou fado de Coimbra), cujo formato, de resto, ajudou a moldar no final do séc. XIX. Sousa Morais foi contemporâneo de Hilário (Morais nasceu em 1860, Hilário em 1864), e, portanto, a *Hilariana* é uma obra perfeitamente enquadrada no seu tempo histórico. Manuel Ribeiro, por exemplo (*in* Quadros Históricos da Vida Musical Portuguesa, s.d., p. 261), destaca «[...] as primeiras páginas da *hilariana*» como exemplo da qualidade composicional de Morais. De facto, toda a introdução desta sua 3.^a rapsódia demonstra um apurado sentido de desenvolvimento temático e evolução tonal, com modulações sucessivas, sempre baseadas em curtos motivos retirados de temas que serão mais tarde apresentados na plenitude, particularmente o tema do fado Hilário, central à obra.

De entre os géneros tradicionais do repertório das bandas, uma parte substancial constitui-se de “fantasias”. Segundo Arnold e Cochrane (*in* Latham [ed.]

2002, 443), o termo “fantasia” refere-se a «peças sem forma fixa, sugerindo que o/a compositor/a deseja seguir os ditames de sua livre imaginação»². Em contexto filarmónico, as fantasias caracterizam-se muito frequentemente como “populares”, precisamente devido à sua usual génese de inspiração popular. Diferem, no entanto, das rapsódias na medida em que não citam, normalmente, temas populares ou folclóricos propriamente ditos, mas antes são compostas “ao gosto popular”, num processo de criação mais livre, que toma do folclore as imagens que na ótica do compositor o podem representar. São casos típicos as seis fantasias populares de Duarte Ferreira Pestana, já estudadas no âmbito do Mestrado em Música do Departamento de Comunicação e Arte da Universidade de Aveiro, por Hernâni António Petiz Figueiredo, com uma dissertação concluída em 2007 (Figueiredo 2007). Apesar de todas serem baseadas em material temático original, em diversos momentos enunciam referências à herança folclórica portuguesa, incluindo, por exemplo, ritmos de vira, chula, fandango e até alusões ao cante alentejano. A fantasia n.º 2 de Pestana, *Arco-Íris*, é justamente uma das mais famosas obras portuguesas a constar regularmente dos repertórios das bandas filarmónicas nacionais, e foi inclusive gravada múltiplas vezes. Também o anteriormente referido José da Silva Marques, compositor do *Capricho Varino* gravado no âmbito do presente projeto, escreveu uma “fantasia popular em 4 tempos” intitulada *Panorama Lusíada*. Estes dois exemplos refletem na perfeição a liberdade formal que permeia o género “fantasia”: o *Arco-Íris*, de Ferreira Pestana, é concebido (tal como todas as suas outras “fantasias populares”) num único andamento contínuo, com várias secções distintas encadeadas; pelo contrário, o *Panorama Lusíada* de Silva Marques é organizado em quatro andamentos diferenciados, que pretendem representar quatro quadros musicais populares com sabor claramente português, e cujos títulos são especialmente sugestivos:

1. Prelúdio
2. Matinada rústica
3. Um fado
4. Orgia campesina

Porém, as fantasias seleccionadas para gravar pela Orquestra de Sopros do Departamento de Comunicação e Arte da Universidade de Aveiro, e que a seguir se discutem, têm uma génese claramente distinta e apontam para outras latitudes e outros mundos sonoros.

Amazonas, fantasia de Artur Ribeiro Dantas, é, nas palavras de Viriato Luso³, «um belíssimo e multi-colorido trecho [musical], interpretativo de

² «A title given to pieces of no fixed form, implying that the composer wishes to follow the dictates of his or her freely ranging imagination» (tradução do presente autor).

³ Pseudónimo literário de Horácio Augusto Gonçalves (?-?), natural da zona da Serra da

ambientes folclóricos brasileiros» (*apud* Silva 2014, 52). Os seus relatos de desfiles de bandas civis locais (nomeadamente, no caso referido acima, entre a Banda Visconde de Salreu e a Banda da Associação Musical Pardilhóense Saavedra Guedes), são particularmente pitorescos, revelando um profundo conhecimento do repertório bandístico. No entanto, e apesar de o título *Amazonas* parecer de facto apontar ou para o grande rio sul-americano, ou para a extensa região brasileira que lhe é homónima, não há outras fontes que comprovem a inspiração efetivamente brasileira da obra. O que se pode constatar pela análise musical da obra, é que procura diversificar a paleta do colorido melódico e harmónico, fugindo à tradicional dicotomia maior/menor, quer pelo uso de contornos melódicos modais (nomeadamente o modo eólio), como também através de modulações súbitas a tons afastados. Terá havido, pois, porventura, uma procura consciente de sonoridades mais exóticas por parte do compositor.

A outra fantasia, *Cenas Espanholas*, da autoria de Manuel Encarnação, faz pleno jus ao título. Apontando indubitavelmente para uma inspiração do género zarzuela, não lhe faltam mesmo um extenso solo de trompete em jeito de chamada do toiro, e outros clichés musicais típicos dessa cultura, como o uso de castanholas e ornamentações melódicas com aroma andaluz. Encarnação parece ter gozado de certa fama ao seu tempo, sendo considerado «[...] chefe de música muito distinto [serviu, nomeadamente, no Regimento de Infantaria 1, em Lisboa] e apreciável compositor» (Ribeiro s.d., 264).

Todas as quatro obras escolhidas para serem gravadas no âmbito do projeto «A nossa música, o nosso mundo», toquei-as enquanto músico filarmónico na minha juventude. Fazem, pois, parte do meu imaginário pessoal e da minha memória musical. Por esse motivo, a abordagem profissional que tive de adotar agora para dirigir a Orquestra de Sopros do Departamento de Comunicação e Arte da Universidade de Aveiro e realizar as gravações, por oposição ao âmbito mais amador em que as conhecia de ter tocado há décadas, fez-me (re)conscienciar o seu valor musical. Apesar de escritas para agrupamentos filarmónicos de cariz amador, todas estas obras revelam um apuro composicional de relevo, não só ao nível técnico, como na comunicabilidade com o ouvinte. Creio que serão esses os ingredientes para as tornar intemporais.

O processo de gravação das obras decorreu no Auditório do Departamento de Comunicação e Arte da Universidade de Aveiro [DeCA/UA], durante os meses de Setembro e Outubro de 2018. A interpretação musical esteve a cargo

Estrela, e profissionalmente ligado ao Sindicato Nacional dos Tripulantes de Navegação Fluvial do Rio Tejo, em Lisboa. Era igualmente um melómano apreciador da música filarmónica, tendo colaborado regularmente como cronista com o jornal *O Concelho de Estarreja*, a partir de 1954 (informação recolhida na revista *Terras de Antuã*, n.º 8, 2014, p. 47).

da Orquestra de Sopros do Departamento de Comunicação e Arte da Universidade de Aveiro, sob a minha direção artística, e a realização técnica (captação, mistura e edição) foi da responsabilidade do meu colega André Granjo, assistido por Avelino Ramos, um aluno de Mestrado em Ensino de Classes de Conjunto.

A Orquestra de Sopros do DeCA/UA insere-se no plano curricular dos cursos de licenciatura em Música e mestrados em Música e em Ensino da Música lecionados no referido departamento. Congrega alunos de todas as classes instrumentais de sopros e percussão, incluindo ocasionalmente outros instrumentistas como piano, guitarra, acordeão, harpa e até algumas cordas, dependendo dos repertórios a preparar. Sendo uma disciplina curricular, tem prevista uma carga horária semanal regular de quatro horas letivas, divididas em dois blocos de duas horas cada.

Para a preparação das obras a gravar, foram utilizadas as primeiras aulas do ano letivo 2018/2019 para leitura e preparação musical, tendo-se efetuado as gravações nas duas primeiras semanas de Outubro de 2018.

Em termos puramente técnico-instrumentais, nenhuma das obras colocou problemas relevantes de preparação aos jovens músicos. Recordemos, aliás, que estas peças musicais foram escritas tendo em mente os agrupamentos amadores da primeira metade do séc. XX. A realidade dos instrumentistas portugueses atuais é muito distinta daquela, em grande parte pelo investimento efetuado nas duas últimas décadas do século passado, e o correspondente incremento de oferta formativa especializada, nomeadamente com a abertura de várias academias, conservatórios privados e escolas profissionais, que se vieram juntar aos já existentes conservatórios públicos. Ao mesmo tempo foram criados cursos superiores de ensino da música em várias cidades, inicialmente ligados ao ensino politécnico, mas mais tarde também à universidade. Assim, a proficiência técnico-instrumental que a grande maioria dos alunos detém nos dias de hoje ao ingressar num curso superior de música, é claramente superior às limitações que se faziam sentir nos meus tempos de jovem músico filarmónico, inserido naqueles ambientes de prática musical amadora.

Houve, no entanto, algum trabalho de contextualização estético-histórica a fazer com os alunos da Orquestra de Sopros do DeCA/UA, pois as quatro obras gravadas, entretanto, caíram nalgum esquecimento não fazendo parte dos repertórios que atualmente as bandas filarmónicas praticam. Tal foi evidente pelo desconhecimento generalizado quer das obras, quer dos seus compositores, revelado pela vasta maioria dos alunos integrantes da orquestra, ainda que a maioria continue a colaborar com as filarmónicas das suas terras natais. Também nesta área, na minha perspetiva, a pressão da globalização parece empurrar as bandas filarmónicas para uma certa uniformização dos repertórios, uma vez que se tornou muito fácil estar a par do que se faz “lá fora”, e, mais ainda, ser influenciado, consciente ou inconscientemente, pelas

práticas de outras sociedades vulgarmente consideradas mais evoluídas. Esta atitude leva, repetidamente, a opções por obras mais “na moda”, que são, quase sempre, de compositores estrangeiros. O trabalho que descrevi atrás, desenvolvido com a Orquestra de Sopros do DeCA/UA, procura resistir a essa tendência.

Para a preparação inicial, foram, então, feitas pequenas introduções nas aulas da disciplina de orquestra, falando um pouco dos compositores e das obras que estávamos prestes a ensaiar e gravar, procurando desta forma criar uma consciência musical coletiva potenciadora de uma interpretação, podemos assim dizer, historicamente enformada.

O resultado final foi amplamente satisfatório, pois aliado a um rigor técnico superior ao que está ao alcance da vasta maioria das bandas filarmónicas amadoras (mesmo as atuais), foi possível criar uma sonoridade requintada, mas bem-adaptada ao objeto artístico que são essas obras, ao mesmo tempo que se tentou respeitar o seu enquadramento histórico e estilístico.

Do ponto de vista académico, procurou-se dar nova vida aos repertórios históricos filarmónicos portugueses esquecidos, principalmente os que revelam interesse musical e(ou) histórico para voltarem a ser recuperados. O intuito deste contributo, e deste projeto de investigação, é não só lançar luz histórica sobre as obras e compositores do universo filarmónico passado, mas, também, disponibilizar documentos de consulta como partituras e gravações para facilitar o seu acesso livre⁴. E, com estas gravações, potenciar a consulta daquelas partituras, apresentando um resultado possível da sua interpretação, porventura aliciando alguns dos maestros do presente que dirijam as nossas filarmónicas nos dias de hoje, a regressarem um pouco à génese do movimento amador, e reintroduzirem algumas das obras redescobertas nos seus repertórios. Preferencialmente, na minha perspetiva, estas obras históricas podem e devem ser misturadas e confrontadas com outras mais modernas dos repertórios atuais das bandas filarmónicas, precisamente numa perspetiva eclética e mesmo caleidoscópica da criação musical para este formato instrumental. Da diversidade advém riqueza, e é minha convicção que os públicos das bandas filarmónicas se reconhecerão nestas obras históricas e apreciarão a recuperação da memória que elas comportam.

Com a investigação *A nossa música, o nosso mundo: Associações musicais, bandas filarmónicas e comunidades locais (1880-2018)*, comprova-se que o movimento filarmónico tem passado e presente. Espera-se que assim se lancem sementes para que tenha novos futuros.

⁴ As edições críticas realizadas no âmbito do projeto “A nossa música, o nosso mundo: Associações musicais, bandas filarmónicas e comunidades locais (1880-2018)” estão disponíveis em acesso livre em <https://anossamusica.web.ua.pt/index.php#page-top>. Outros documentos sobre o movimento filarmónico em Portugal podem ser consultados em https://anossamusica.web.ua.pt/bandas/bandas_site.php

Referências

- Arnold, Denis e Cochrane, Lalage. 2002. “Fantasia”. *The Oxford Companion to Music*, edited by Alison Latham, 443. Nova Iorque: Oxford University Press.
- Figueiredo, Hernâni António Petiz. 2007. *Análise das fantasias para orquestra de sopros de Duarte Ferreira Pestana*. Dissertação de mestrado apresentada à Universidade de Aveiro para obtenção do grau de Mestre em Música.
- Granjo, André. 2012. “O projecto de encomendas de música para banda da S.E.C. de 1977 a 1983: contextualização e observações iniciais”. *Sons do Clássico* (pp. 229-249), coord. de J. M. Pedrosa Cardoso e Margarida Lopes de Miranda. Imprensa Universidade de Coimbra.
- Mota, Graça (org.). 2009. *Crescer nas bandas filarmónicas – um estudo sobre a construção da identidade musical de jovens portugueses*. Porto: Edições Afrontamento.
- Nery, Rui Vieira e Mariz, José. s.d. *Sociedade Filarmónica Harmonia Reguenguense – Inventário do Arquivo Histórico-Musical*. Município de Reguengos de Monsaraz.
- Ribeiro, Manuel. s.d. *Quadros Históricos da Vida Musical Portuguesa*. [Primeira edição]. Lisboa: Edições Sasseti.
- Scholes, Percy; Nagley, Judith e Chalmers, Kenneth. 2002. “Symphonic poem”. *The Oxford Companion to Music*, edited by Alison Latham, 1233-1234. Nova Iorque: Oxford University Press.
- Silva, António Augusto. 2014. “Património Musical de Estarreja – Um contributo”. *Terras de Antuã – Histórias e Memórias do Concelho de Estarreja*, n.º 8 (Ano 8 | Novembro de 2014), dir. Rosa Maria Rodrigues, pp. 47-54. Câmara Municipal de Estarreja.
- Sousa, Pedro Marquês de. 2008. *História da música militar portuguesa*. Lisboa: Tribuna da História.
- Thompson, Wendy e Bellingham, Jane. 2002. “Rhapsody”. *The Oxford Companion to Music*, edited by Alison Latham, p. 1054. Nova Iorque: Oxford University Press.

Festival de Bandas de Música da EDP 1986

Pedro Ralo

Between 1980 and 1985, the company “Electricidade de Portugal” organized the EDP Festival of Music Bands, inserted in a new company policy carried out by the Director-General, directed towards cultural supply. For the organization of this Festival, he was invited to Humberto Biu, Chief Financial Officer of EDP. In turn, Humberto Biu invited the conductor Captain Silva Dionísio and Lieutenant Alves Amorim (military post he held at that time). One of the initiatives of this Commission was the census of existing bands in Portugal that year. The festival was divided into four regions (North, Center, region of Tejo river and South) and subdivided into three categories (A, B and C). It was also imposed the execution of mandatory works for each category and ordered original works to Portuguese composers.

O estudo das bandas civis em Portugal começou a ter interesse académico em finais do século XX (Granjo e Lameiro 2010). Um dos temas que tem sido explorado pelos diferentes investigadores que abordam esta temática é a organização de eventos como festivais e concursos de bandas civis (Madureira 2017, 2019). A investigação que desenvolvi enquadra-se nessa temática, dando a conhecer as edições do Festival de Bandas de Música da EDP, realizado entre 1983 e 1986.

Para desenvolver esta pesquisa realizei uma pesquisa no acervo particular a Humberto Biu, tendo também uma entrevista a esta uma figura central na realização deste evento, que gentilmente me cedeu variados documentos relativos à organização e estrutura do evento, os quais serviram de apoio para a elaboração desta investigação.

Este Festival de Bandas de Música da EDP surgiu num período de grande investimento nas bandas civis, por parte de diferentes órgãos do Estado português (Granjo, 2012 e Madureira, 2014) tendo sido um importante incentivo à realização de repertório originalmente escrito para Banda.

Da ideia à ação: o Festival de Bandas de Música da EDP

Sendo eu um homem das Bandas Filarmónicas, muita gente pensou que tal organização tinha sido ideia minha. Não foi! Eu apenas dei seguimento à intenção do Conselho de Gerência em participar nas atividades lúdicas e culturais dos clientes da EDP (na data, empresa única de eletricidade no nosso país). A ideia era ajudar as coletividades de cultura e recreio “devolvendo ao povo” o que este gastava em energia elétrica. Durante 3 anos movimentamos cerca de 114 bandas que tiveram a oportunidade de fazer concertos em salas apropriadas, promovendo a música original para banda, especialmente a portuguesa. O festival durou três anos, de 1984 a 1986. Também neste evento fui ajudado por muita e boa gente oriunda do campo da música (Biu 2018).

A citação com que abro este capítulo é de Humberto Biu¹, um músico da Sociedade Filarmónica Palmelense “Loureiros”, uma banda fundada em 1852, no concelho de Palmela. Em 1983, este músico desempenhava o cargo de Diretor Central Financeiro da empresa estatal Electricidade de Portugal (EDP). Nesse ano, Humberto Biu foi desafiado pelo diretor-geral da empresa

¹ Humberto da Costa Biu nasceu em Palmela a 12 de março de 1935. Ingressou na Escola Comercial de Setúbal e quando terminou os três anos do curso elementar de comércio, rumou para Lisboa a fim de frequentar a Escola Comercial Ferreira Borges onde completou o curso complementar de comércio. Frequentou o curso noturno do Instituto Comercial de Lisboa, na secção preparatória do curso superior lecionado no Instituto Superior de Ciências Económicas e Financeiras, ISCEF, (atualmente designado de Instituto Superior de Economia e Gestão – ISEG), da Universidade Técnica de Lisboa. A fim de angariar os proventos necessários à sua subsistência, empregou-se numa empresa fabricante de produtos farmacêuticos, onde permaneceu até fevereiro de 1954, data em que, através de concurso público, foi admitido como ajudante de escriturário nos Serviços Administrativos da Companhia Nacional de Electricidade. O bom aproveitamento obtido no Instituto Comercial, permitiu matricular-se no curso de Finanças do ISCEF com dispensa do exame de admissão. Terminou a sua licenciatura em Finanças a julho de 1961. Com a nacionalização do sector da eletricidade em 1975 e a subsequente criação da Electricidade de Portugal (EDP), foi colocado como Adjunto do Diretor Central Financeiro. Em janeiro de 1981 ascendeu ao cargo de Diretor Central Financeiro da EDP, função que exerceu até final de 1996. Em janeiro de 1997 foi nomeado Administrador da Holding do Grupo EDP com a responsabilidade dos pelouros financeiros da contabilidade e fiscalidade, cujas funções desempenhou até à passagem para a situação de reforma, iniciada em agosto de 2000. No Grupo EDP exerceu ainda funções de presidente de conselho de administração de algumas empresas do grupo. Por nomeação do Governo, exerceu de julho de 1992 a março de 1995, o cargo de Administrador não executivo do Banco de Fomento e Exterior, sendo que no ano de 2001 foi nomeado pelo Ministro da Cultura, membro do Conselho Diretivo da Fundação Centro Cultural de Belém, cargo desempenhou até ao ano de 2004 (interview Biu 2019).

para organizar o Festival EDP de Bandas de Música, com o propósito de estar inserido nas comemorações do 10.^a aniversário da empresa. Segundo Humberto Biu, este festival teve como principais objetivos apoiar e estimular as atividades de caráter cultural das localidades onde servia, com a aproximação aos consumidores da empresa e o fomento e promoção da qualidade das Bandas Filarmónicas, contribuindo significativamente para a sua modernização e para o desenvolvimento do seu papel, no que dizia respeito à divulgação da música para sopros.

Para criar uma estrutura sólida, Humberto Biu convidou algumas personalidades do universo das Bandas Filarmónicas em Portugal, nomeadamente chefes de Bandas Militares para o ajudarem na organização do festival, criando assim uma Comissão Técnica de Apreciação inicial. Através desta comissão foi então recolhida informação acerca do número de Bandas Filarmónicas existentes na época em Portugal Continental. A fim de obter um valor mais realista do número de Bandas Filarmónicas em atividade, a organização do Festival pediu a colaboração à Secretaria de Estado da Cultura e segundo os dados fornecidos, em julho de 1983 existiam em Portugal Continental, 594 Bandas Filarmónicas, divididas pelos 18 distritos (Tabela 1).

Distrito	Número de Bandas Filarmónicas
Aveiro	55
Braga	25
Bragança	20
Beja	18
Castelo Branco	31
Coimbra	43
Évora	21
Faro	14
Guarda	24
Leiria	40
Lisboa	57
Portalegre	17
Porto	43
Santarém	53
Setúbal	32
Vila Real	26
Viana do Castelo	17
Viseu	58
TOTAL	594

Tabela 1 – Número de Bandas Filarmónicas existentes por distrito em Portugal Continental no ano de 1983.

Logo após o levantamento e mapeamento das bandas em atividade em Portugal, a Comissão Técnica de Apreciação solicitou aos Centros de Distribuição, Departamentos Periféricos de Distribuição de eletricidade da EDP para confirmarem e atualizarem a existência de todas estas bandas, de modo a ser possível a sua convocação para participarem no Festival. Foi também decidido que o mesmo iria decorrer em três momentos diferentes, com a finalidade de abranger um maior número de público possível em localidades diferentes.

O Festival foi assim dividido em três fases e estipulou três grupos com diferentes graus de dificuldade, assim designados: Grupo A – Repertório de difícil a muito difícil dificuldade; Grupo B – Repertório de grau médio de dificuldade; Grupo C – Repertório de menor dificuldade. Para a primeira fase, datada a 1 de julho de 1984, foram convidadas todas as bandas civis do continente português. Esta fase (1984), designada “Festivais Parciais”, decorreu no mesmo dia nas diferentes localidades dos Centros de Distribuição², Departamentos Periféricos de Distribuição e outras instalações da EDP.

Em cada um dos Festivais Parciais foram selecionadas três Bandas que, segundo os avaliadores, mais se destacaram do ponto de vista artístico. Por sua vez, a segunda fase, realizada a 1 de julho de 1985, consistiu na organização de novos Festivais Parciais, mas agora, realizados apenas em uma das Regiões de Distribuição. Para esta segunda fase foram convidadas apenas as bandas selecionadas na fase anterior. Também na segunda fase, o júri procedeu à avaliação das mesmas, tendo sido selecionadas 36 bandas, de entre as 114 concorrentes da primeira fase. Por último, a terceira fase, finalizada no dia 1 de julho de 1986, constou na organização do Festival Nacional, um evento que decorreu na cidade de Lisboa.

Após a convocatória, cada Banda Filarmónica teve de fazer a sua inscrição tendo a responsabilidade de se auto-avaliar e inscrever no grupo a que pretendia concorrer, sendo salvaguardada a sua aceitação, em caso de discordância da Comissão Técnica de Apreciação.

Cada Filarmónica participante recebeu ainda apoios financeiros pela participação, deslocação, alimentação e estadia nas 2.^a e 3.^a fases.

Regulamento do Festival

Para uma melhor percepção, transcrevo o Regulamento do festival:

Fases dos Festivais

A EDP, com a colaboração de Autarquias Locais e outras entidades a definir promove a realização de festivais de música por Bandas de Música Cívica Amadoras a efectuar de acordo com as seguintes fases:

² Região Norte, Região Centro, Região Tejo e Região Sul.

- 1.^a Fase 1984 – Festivais parciais por Centros de Distribuição, Departamentos Periféricos de Distribuição ou outras instalações;
- 2.^a Fase 1985 – Festivais parciais por Regiões de Distribuição;
- 3.^a Fase 1986 – Festival Nacional.

Bandas Filarmónicas participantes

Para a 1.^a fase serão convidadas todas as Bandas de música do Continente;
Para a 2.^a fase a EDP convidará 3 Bandas de cada grupo de entre Bandas que do ponto de vista artístico se destacarem na 1.^a fase;
Para a 3.^a fase a EDP convidará 1 Banda de cada grupo de entre as que actuarem na 2.^a fase.

Agrupamento das Bandas Filarmónicas

As Bandas serão agrupadas em 3 grupos de acordo com a sua capacidade de execução:

- Grupo A – Repertório de difícil a muito difícil execução;
- Grupo B – Repertório de grau médio de dificuldade;
- Grupo C – Repertório de menor dificuldade.

As Bandas indicarão o Grupo em que desejam participar, reservando-se porém a EDP o direito de alterar tal indicação.

Comissão Técnica de Apreciação

A EDP nomeará uma Comissão Técnica constituída por elementos de reconhecida capacidade musical que a aconselhará quanto às Bandas a convidar na 1.^o fase, para participação na 2.^a fase, e na 2.^a fase para, participação no Festival Nacional.

Mudança de Grupo

Dada a flutuação que pode existir na capacidade artística das Bandas devido a factores como, por exemplo, a mobilidade de jovens músicos amadores, a sua melhoria de forma e de constituição, a EDP poderá consentir que algumas Bandas não convidadas para as 2.^a e 3.^a fases possam, a seu pedido, efectuar audição com o repertório obrigatório da fase anterior, do grupo para que desejam mudar, entendendo-se que esta mudança só poderá ser realizada no sentido crescente da dificuldade, isto é, do Grupo C para o Grupo B ou Grupo A, e do Grupo B para o Grupo A.

Em caso de apreciação favorável da Comissão Técnica de Apreciação, a EDP convidará tal Banda a integrar o conjunto das Bandas entretanto convidadas, com todos os direitos inerentes.

Repertório das exposições

As exposições serão constituídas por dois trechos facultativos (um dos quais uma marcha) de preferência, originais para Banda e por dois trechos obrigatórios (um dos quais de autor português), também originais para Banda.

A duração acumulada dos dois trechos facultativos não deverá ultrapassar os 15 minutos.

O repertório obrigatório, devidamente adaptado à constituição habitual das bandas portuguesas, será fornecido pela EDP e satisfará o critério de dificuldade crescente partir do Grupo C:

Pouco difícil – Grupo C

Médio – Grupo B

Difícil/Avançado – Grupo A

A EDP fará o possível por distribuir o repertório obrigatório até ao fim do ano anterior daquele em que se realizará cada fase.

Os trechos a executar na 1.^a fase são os seguintes:

Grupo A

– Festival Prelude – Alfred Reed

– Rapsódia de Águeda – Ruy Coelho

Grupo B

– Rushmore – Alfred Reed

– Divertissement – Silva Marques

Grupo C

– Theme Varié – Willy Hautvast

– Aguarela Minhota – Diniz Pestana

O repertório obrigatório para as restantes fases será dado a conhecer oportunamente.

Calendário e local das exposições

1.^a Fase

Depois de conhecidas as Bandas que acederam ao convite da EDP, será afixado o respectivo calendário de exposições (para o que se procurará obter o

acordo das Bandas participantes), iniciando-se porém esta fase durante as comemorações do 8.º aniversário da EDP (1 de Julho de 1984).

2.ª Fase

Os concertos realizar-se-ão de modo a coincidir com as fases comemorativas do 9.º aniversário da EDP (1 de Julho de 1985).

3.ª Fase

O Festival Nacional terá lugar durante as comemorações do 10.ª aniversário da EDP (1 de 1986).

A EDP indicará as localidades onde se realizarão as exibições que serão públicas.

Condições ambientais de exibição

A Organização envidará todos os seus esforços no sentido de proporcionar as melhores condições possíveis quanto à acústica, silêncio, temperatura, luz e vento, procurando realizar concertos, tanto quanto possível, em salas devidamente preparadas.

Subsídios de participação

A EDP concederá subsídios de participação a cada uma das Bandas participantes em cada fase, nos seguintes quantitativos:

1.ª Fase

Grupo A – 30 000 escudos

Grupo B – 25 000 escudos

Grupo C – 20 000 escudos

2.ª Fase

Grupo A – 60 000 escudos

Grupo B – 50 000 escudos

Grupo C – 40 000 escudos

3.ª Fase

Grupo A – 120 000 escudos

Grupo B – 100 000 escudos

Grupo C – 80 000 escudos

Para a audição referida no n.º 5 não será concedido subsídio de participação.

A EDP reserva-se o direito de, na 1.ª Fase, não atribuir subsídio de participação às Bandas que não se apresentem minimamente preparadas com o repertório obrigatório.

Os montantes dos subsídios a conceder na 2.^a e 3.^a Fases poderão ser revistos para valores superiores se tal se justificar.

Composição das Bandas

As Bandas indicarão no início de cada fase a sua composição, referindo os elementos amadores, os elementos profissionais formados na própria Banda, e os músicos profissionais de reforço, indicando, no caso destes, desde quando colaboram com a mesma.

O número de músicos profissionais de reforço não poderá exceder 4, os quais não poderão colaborar em mais de que uma Banda, pelo que estas deverão tomar as suas preocupações.

A substituição de músico amador por outro poderá ser aceite pela EDP quando devidamente justificada e desde que não se apresente com outra Banda.

Toda e qualquer declaração ou mistificação poderá, apreciada a sua gravidade, dar origem à retirada do convite por parte da EDP, devendo os regentes considerarem-se responsabilizados, no plano moral, pelas declarações prestadas.

Transportes e alojamento

O transporte e alojamento (quando for caso disso), das Bandas participantes nas diversas fases, estarão a cargo da Organização dos Festivais.

Casos omissos

Os casos omissos serão reslvidos pela Comissão Organizadora que poderá ouvir a Comissão Técnica de Apreciação, quando for caso disso”³.

Adesão das Bandas Filarmónicas à 1.^a Fase

As expectativas iniciais ficaram aquém da adesão do número de Bandas participantes no concurso, sendo que no total apenas 114 efetuaram a sua inscrição. Esta fraca adesão muito se deveu à falta de preparação das bandas uma vez que estas inscreveram-se maioritariamente no Grupo C (Tabela 2).

Grupos	A	B	C	Total por região
Região Norte	7	4	15	26
Região Centro	–	7	22	29
Região Tejo	1	13	20	34
Região Sul	9	6	10	25
Total por grupo	17	30	67	114

Tabela 2 – Inscrição de Bandas por região na 1.^a Fase (1984).

³ Normas reguladoras dos Festivais EDP de Bandas de Música (1984-1986).

Tal como já foi referido, esta 1.^a Fase (1984), designada “Festivais Parciais”, decorreu no mesmo dia nas diferentes localidades dos Centros de Distribuição, Departamentos Periféricos de Distribuição e outras instalações da EDP (Tabela 3).

Dep. Periférico/Centro de Distribuição e Bandas Filarmónicas	Categoria	Região
D. P. Guimarães		
Sociedade Artística e Musical Fafense “Banda de Golães”	A	Norte
Grupo Recrativo e Musical “Banda de Famalicão”	A	Norte
Sociedade Filarmónica Fafense “Banda de Revelhe”	A	Norte
Sociedade Musical de Pevidém	A	Norte
C. D. Matosinhos		
Banda Musical de S. Pedro da Cova	B	Norte
Banda Musical Levensense	C	Norte
Sociedade Filarmónica de Crestuma	C	Norte
Banda Musical de Gondomar	C	Norte
C. D. Viana do Castelo (Concerto realizado em Arcos de Valdevez)		
Associação Banda dos Escuteiros de Barroselas	B	Norte
Banda Típica da Casa do Povo do Vale do Coura	C	Norte
Banda de Música Casa do Povo Vila Nova de Cerveira	C	Norte
D. P. Penafiel (Concerto realizado em Amarante)		
Banda de Música dos Mineiros do Pejão	A	Norte
Associação de Cultura Musical de Lousada	A	Norte
Associação Recreativa e Musical de Vilela	A	Norte
Banda de Música de Felgueiras	B	Norte
Banda Musical de Lagares	C	Norte
Banda Marcial de Ancede	C	Norte
Banda Musical de Amarante	C	Norte
C. D. Aveiro		
Banda Amizade	B	Norte
Associação Recreativa e Musical Amigos da Branca	C	Norte
Banda da Escola de Música da Quinta do Picado	C	Norte
Banda Filarmónica da Mamarrosa	C	Norte
Banda Bingre Canelense	C	Norte
C. D. Vila Real (Concerto realizado em Lamego)		
Banda Musical de S. Cipriano “A velha”	C	Norte
Banda Filarmónica de S. Mamede de Ribatua	C	Norte
Banda Musical de S. Cipriano “A Nova”	C	Norte
C. D. Caldas da Rainha (Concerto realizado em Caldas da Rainha)		
Banda Comércio e Indústria de Caldas da Rainha	B	Centro
Sociedade Filarmónica Vestiariense(M. J. Cancellia)	C	Centro
Sociedade Filarmónica Maiorguense	C	Centro
Sociedade Instrução Musical de A-dos-Francos	C	Centro
C. D. Caldas da Rainha (Concerto realizado em Bombarral)		
Sociedade Filarmónica Lírica Moitense	B	Centro
Banda do Círculo Cultural Bombarralense	C	Centro

Sociedade Filarmónica Carvalhense (Bombarral) ⁴	---	Centro
Sociedade Filarmónica 1.º de Dezembro de Pragança	C	Centro
Banda dos Bombeiros Voluntários da Lourinhã	C	Centro
C. D. Coimbra (Concerto realizado em Figueira da Foz)		
Filarmónica União Taveirense	C	Centro
Sociedade Filarmónica Paionense	C	Centro
Grupo Musical de Ceira	C	Centro
Sociedade Boa União Alhandense ⁵	C	Centro
C. D. Seia		
Banda Musical e Recreativa de Penalva do Castelo	B	Centro
Banda Musical de Seia	B	Centro
Sociedade Recreativa Musical Loriguense	B	Centro
Banda da Academia de Santa Cecília de São Romão	C	Centro
Banda Filarmónica Moimentense	C	Centro
Sociedade Filarmónica de Mões	C	Centro
C. D. Lousã		
Banda da Soc. Fil. do Sagrado Coração de Jesus e Maria	C	Centro
Banda da Sociedade Filarmónica Barrilense	C	Centro
Sociedade Filarmónica da Caranguejeira	C	Centro
Banda Filarmónica Ilhense	C	Centro
Banda da Sociedade Filarmónica Avoense ⁶	---	Centro
C. D. Lousã (Concerto realizado em Sertão)		
Sociedade Banda Republicana Marcial Nabantina	B	Centro
Ass. Filar. 1.º Dez. Cultural e Art. Vilarense Reis Prazeres	B	Centro
Sociedade Filarmónica de Chãs	C	Centro
Filarmónica União Sertaginense	C	Centro
Sociedade Filarmónica Aurora Pedroguense	C	Centro
C. D. Guarda		
Banda da Ass. dos Bombeiros Voluntários de Foz Côa ⁷	C	Centro
D. P. Vale do Tejo (Concerto realizado em Alhandra)		
Banda do Ateneu Artístico Vilafranquense	B	Tejo
Banda da Sociedade Euterpe Alhandrense	B	Tejo
Banda da Sociedade Filarmónica e Recreio Alverquense	C	Tejo
D. P. Almeirim		
Sociedade Filarmónica União Samorense	B	Tejo
Banda dos Bombeiros Volunt. de Salvaterra de Magos	B	Tejo
Banda Marcial de Almeirim	B	Tejo
Sociedade Fil. Instrução e Rec. Carregueirense “Vitória”	C	Tejo

⁴ Esta banda apresentou-se extra-festival, não tendo sido objeto de classificação.

⁵ Esta banda obteve melhor pontuação em fatores extra-musicais.

⁶ Esta banda apresentou-se extra-festival, não tendo sido objeto de classificação.

⁷ Esta banda não foi ouvida, pois a Comissão Técnica de Apreciação não se deslocou à Guarda, por ter sido apenas esta Banda a apresentar-se nesta localidade.

D. P. Almeirim (Concerto realizado em Torres Novas)

Banda da Sociedade Musical Mindense	B	Tejo
Sociedade União Lealdade Ribeirense	C	Tejo
Sociedade Velha Filarmónica Riachense	C	Tejo
Banda Operária Torrejana	C	Tejo

D. P. Almeirim (Concerto realizado em Cartaxo)

Banda do Centro Cultural Azambujense	B	Tejo
Sociedade Filarmónica Cartazense	B	Tejo
Banda dos Bombeiros Voluntários de Alcoentre	C	Tejo
Filarmónica Recreativa Aveirense (Aveiras de Cima)	C	Tejo
Banda da Sociedade Filarmónica União Lapense	C	Tejo
Sociedade Filarmónica Cartaxense	C	Tejo

C. D. Abrantes (Concerto realizado em Abrantes)

Banda da Casa do Povo de Mouriscas	C	Tejo
Banda Musical Cratense	C	Tejo

D. P. Torres Vedras

Sociedade Filarmónica Ermegeirense	C	Tejo
Banda dos Bombeiros Voluntários de Torres Vedras	C	Tejo
Sociedade Filarmónica 1.º de Dezembro da Encarnação	C	Tejo

C. D. Oeste (Concerto realizado em Cascais)

Banda da Soc. Familiar e Recreativa de Malveira da Serra	C	Tejo
Banda do Grupo Solidariedade Musical e Desportiva de Talaíde	C	Tejo
Banda da Sociedade de Instrução e Recreio de Janes e Malveira	C	Tejo

C. D. Loures

Banda da Associação Humanitária dos Bombeiros Voluntários De Loures	A	Tejo
Banda da Academia Recreativa e Musical de Sacavém	B	Tejo
Banda da Ass. Dos Bombeiros Voluntários do Zambujal	B	Tejo
Banda da Sociedade Musical Odivelense	C	Tejo
Banda da Associação Recreativa e Desportiva de Caneças	C	Tejo
Banda Recreativa de Bucelas	C	Tejo

C. D. Oeste (Concerto realizada em Sintra)

Banda da Sociedade Recreativa Musical de Almoçageme	B	Tejo
Banda da Soc. Filarmónica Boa União Montelavarense	B	Tejo
Banda dos Bombeiros Voluntários de Colares	C	Tejo
Sociedade Filarmónica União Assaforense	C	Tejo

C. D. Almada (Concerto realizado em Seixal)

Sociedade Filarmónica União Seixalense	A	Sul
Banda da Sociedade Operária Amorense	B	Sul
Academia de Instrução e Recreio Familiar Almadense	C	Sul

C. D. Almada (Concerto realizado em Cova da Piedade)

Banda de Música do Barreiro	A	Sul
Banda União Artística Piedense	C	Sul

C. D. Setúbal (Concerto realizado em Palmela)

Sociedade Filarmónica Palmelense "Loureiros"	A	Sul
Sociedade Filarmónica 1.º de Dezembro do Montijo	A	Sul
Sociedade Imparcial 15 de Fevereiro 1898 de Alcochete	A	Sul
Sociedade Filarmónica União Agrícola de Pinhal Novo	B	Sul
Sociedade Recreativa de Santiago do Cacém	C	Sul

C. D. Setúbal (Concerto realizado em Azeitão)		
Sociedade Filarmónica Perpétua Azeitonense	A	Sul
Sociedade Filarmónica Amizade Visconde de Alcácer	A	Sul
Sociedade Filarmónica Progreso Matos Galamba	C	Sul
C. D. Évora		
Filarmónica da Casa do Povo de N.ª Sr.ª de Machede	A	Sul
Banda da Escola do Grupo de Ama. de Música Eborense	B	Sul
Sociedade Antiga Filarmónica Montemorense “Carlista”	B	Sul
Sociedade Filarmónica Harmonia Reguenguense	C	Sul
Filarmónica União Alcaçovense	C	Sul
C. D. Évora (Concerto realizado em Estremoz)		
Sociedade Filarmónica Artística Estremocense	B	Sul
Sociedade Filarmónica Luzitana de Estremoz	B	Sul
Sociedade Filarmónica Veirense	C	Sul
Banda da Sociedade União Montoitense	C	Sul
C. D. Beja		
Sociedade Filarmónica União Mourense “Os Amarelos”	A	Sul
Centro Recreativo Amadores de Música “Os Leões”	C	Sul
Banda dos Bombeiros Voluntários de Beja	C	Sul

Tabela 3 – Bandas Filarmónicas participantes na 1.ª Fase, locais, datas e horários dos concertos por região e categoria.

Comissão Técnica de Apreciação inicial

Com a finalidade de avaliar o desempenho de cada Banda Filarmónica, a EDP convidou elementos de reconhecida capacidade musical e chefes de Bandas Militares, tais como o Capitão Silva Dionísio, ex-chefe da Banda da Guarda Nacional Republicana (GNR)⁸, o Major Joaquim Alves Amorim (Chefe da Banda da Região Militar do Porto), o Tenente Coronel Ferreira da Silva (Inspetor das Bandas do Exército), o Major Idílio Fernandes (Chefe da Banda da GNR), o 1.º Tenente Manuel Maria Baltazar (Chefe da Banda da Armada) e o Capitão Mário Marques (Chefe da Banda da Força Aérea).

Importa salientar que estes referidos membros, se deslocaram até aos locais de concerto ao longo de 5 semanas, mediante a sua área geográfica, acompanhados por representantes da EDP, a fim de assistir e avaliar os concertos realizados pelas Bandas.

Comissão Técnica de Apreciação da 1.ª Fase

Para a escolha das bandas a participar na 2.ª Fase do Festival, a Comissão Técnica de Apreciação da 1.ª Fase foi alargada em cada região operacional.

⁸ No final de 2019, Bruno Madureira publicou uma biografia deste músico a qual ajuda a compreender o seu papel neste evento (Madureira 2019).

Região Norte:

Major Alves Amorim (Coordenador);

Major José Rebelo;

Maestro Sousa Lopes.

Região Centro:

Tenente Coronel Ferreira da Silva (Coordenador);

Capitão Armandino Abreu Silva;

Maestro Adelino Martins.

Região Tejo:

Major Idílio Fernandes (Coordenador);

Major Fernando Sanches;

Maestro Luís Pedro Faro.

Região Sul:

Capitão Silva Dionísio (Coordenador);

Tenente José Pereira Marques;

Humberto D'Ávila (musicólogo).

Todas as bandas convidadas a participar na 2.^a fase, obtiveram apreciação positiva da Comissão na fase anterior (Tabela 4).

Grupos	A	B	C	Total por região
Região Norte	7	3	3	18
Região Centro	—	3	3	6
Região Tejo	1	3	3	7
Região Sul	4	3	10	17
Total por grupo	12	12	12	36

Tabela 4 – Bandas Filarmónicas selecionadas para a 2.^a Fase (1985).

Devido a não terem participado Bandas de nível A na Região Centro e na Região Tejo ter apenas participado uma Banda, os organizadores (EDP) entenderam convidar mais três Bandas da Categoria A da Região Norte que realizaram os seus concertos na Região Centro e mais duas Bandas da Região Sul que atuaram na região Tejo, em substituição das suas congéneres dessa região, perfazendo 36 bandas participantes nesta fase. Importa referir que nesta 2.^o fase as Bandas Associação de Cultura Musical de Lousada, Associação Recreativa e Musical de Vilela e Sociedade Filarmónica União Seixalense (do Grupo A), declinaram o convite para continuar a sua participação no Festival, tendo participado apenas 33 bandas, das 36 totais convidadas.

Os vários concertos da 2.^a Fase foram realizados ao longo de dois dias, em diversos locais, consoante as quatro regiões do país e as três categorias (Tabela 5).

Bandas selecionadas e Locais dos Concerto na 2.ª Fase (1985)	Data	Horário	Cate- goria	Região
Escola de Música Calouste Gulbenkian – Braga				
Soc. Filarmónica Fafense “Banda de Revelhe”	6 de julho	15h30	A	Norte
Grupo Recreativo e Musical “Banda de Famalicão”	6 de julho	16h30	A	Norte
Sociedade Artística e Musical Fafense “Banda de Golães”	6 de julho	17h30	A	Norte
Sociedade Musical de Pevidém	6 de julho	21h00	A	Norte
Cine Teatro S. Pedro – Águeda				
Banda Bingre Canelense	7 de julho	15h30	C	Norte
Sociedade Filarmónica de Crestuma	7 de julho	16h30	C	Norte
Banda Musical de Amarante	7 de julho	17h30	C	Norte
Banda Musical de S. Pedro da Cova	7 de julho	18h30	B	Norte
Banda de Música de Felgueiras	7 de julho	21h00	B	Norte
Banda Amizade	7 de julho	22h00	B	Norte
Pavilhão Gimnodesportivo do Salão do Clube Bombarralense – Bombarral				
Sociedade Filarmónica Vestiariense (M. J. Cancelli)	6 de julho	15h30	C	Centro
Sociedade Filarmónica da Caranguejeira	6 de julho	16h30	C	Centro
Banda Musical de Seia	6 de julho	17h30	B	Centro
Banda dos Bombeiros Voluntários da Lourinhã	6 de julho	21h00	C	Centro
Banda Comércio e Indústria de Caldas da Rainha	6 de julho	22h00	B	Centro
Sociedade Filarmónica Lírica Moitense	6 de julho	23h00	B	Centro
Cine Teatro Carlos Manuel – Sintra				
Banda da Sociedade Filarmónica União Lapense	7 de julho	15h30	C	Tejo
Banda Recreativa de Bucelas	7 de julho	16h30	C	Tejo
Banda da Soc. Rec. Musical de Almoçageme	7 de julho	21h00	B	Tejo
Banda do Ateneu Artístico Vilafranquense	7 de julho	22h00	B	Tejo
Banda da Soc. Fil. Boa União Montelavarense	7 de julho	23h00	B	Tejo
Ginásio da Escola Secundária de S. Julião – Setúbal				
Banda da Ass. Humanitária dos Bombeiros Vol. De Loures	7 de julho	15h30	A	Sul
Soc. Filarmónica Perpétua Azeitonense	7 de julho	16h30	A	Sul
Sociedade Imparcial 15 de Fevereiro 1898 de Alcochete	7 de julho	21h00	A	Sul
Soc. Filarmónica 1.º de Dezembro do Montijo	7 de julho	22h00	A	Sul
Soc. Filarmónica Palmelense “Loureiros”	7 de julho	23h00	A	Sul
Teatro Garcia de Resende – Évora				
Sociedade Filarmónica Veirense	6 de julho	15h30	C	Sul
Sociedade Filarmónica 1.º de Dezembro da Encarnação	6 de julho	16h30	C	Sul
Academia de Instrução e Recreio Familiar Almadense	6 de julho	17h30	C	Sul
Centro Recreativo Amadores de Música “Os Leões”	6 de julho	18h30	C	Sul
Soc. Filarmónica União Agrícola de Pinhal Novo	6 de julho	21h00	B	Sul
Banda da Escola do Grupo de Amadores de Música Eborense	6 de julho	22h00	B	Sul
Soc. Antiga Filarmónica Montemorense “Carlita”	6 de julho	23h00	B	Sul

Tabela 5 – Bandas Filarmónicas selecionadas para a 2.ª Fase, locais, datas e horários dos concertos por região e categoria.

Alteração dos subsídios de Participação

Para a 2.^a e 3.^a fases, a Organização decidiu aumentar os subsídios de participação para valores superiores, de modo a permitir às Bandas participantes uma maior cobertura das despesas inerentes à sua participação no Festival:

2.^a Fase

Grupo A – 100 000 escudos;

Grupo B – 90 000 escudos;

Grupo C – 80 000 escudos.

3.^a Fase

Grupo A – 150 000 escudos;

Grupo B – 130 000 escudos;

Grupo C – 110 000 escudos.

Comissão Técnica de Avaliação da 2.º Fase

No que diz respeito às Comissões Técnicas de Avaliação responsáveis, estas foram variando consoante os dias e as regiões. Assim sendo:

Região Norte:

Dia 6 de julho de 1985 – concertos realizados na Escola de Música Calouste Gulbenkian (Braga): Major Joaquim Alves Amorim, Maestro Manuel da Silva Dionísio e Professor Adelino Martins;

Dia 7 de julho de 1985 – concertos realizados no Cine Teatro S. Pedro (Águeda): Tenente Coronel Ferreira da Silva, Capitão Armandino Abreu Silva e Maestro Joaquim Ramiro de Sousa Lopes.

Região Centro:

Dia 6 de julho de 1985 – concertos realizados no Pavilhão Gimnodesportivo do Salão do Clube Bombarralense (Bombarral): Tenente Coronel Ferreira da Silva, Capitão Armandino Abreu Silva e Maestro Joaquim Ramiro de Sousa Lopes.

Região Tejo:

Dia 7 de julho de 1985 – concertos realizados no Cine Teatro Carlos Manuel (Sintra): Major Idílio Fernandes, Capitão José Joaquim Oliveira Santos, Professor Humberto D'Ávila.

Região Sul:

Dia 7 de julho de 1985 – concertos realizados no Ginásio da Escola Secundária de S. Julião (Setúbal): Relativamente à Comissão Técnica de Avaliação responsável no dia 07 de julho de 1985, estes eram o Major Joaquim Alves Amorim, Maestro Manuel da Silva Dionísio e Professor Adelino Martins;

Dia 6 de julho de 1985 – concertos realizados no Teatro Garcia de Resende (Évora): Major Idílio Fernandes, Capitão José Joaquim Oliveira Santos, Professor Humberto D'Ávila.

Repertório obrigatório para a 2.ª Fase (1985)

Grupo A:

Avantia de David Shaffer;
Paisagem Ribatejana de Duarte Pestana.

Grupo B:

Cambridge de John Tatgenhorst;
Rapsódia Ligeira de Santos Rosa.

Grupo C:

Fall River Overture de Robert Sheldon;
Improviso de Duarte Pestana.

A 3.ª Fase (1986) do Festival EDP de Bandas de Música foi a última fase que, obviamente, se juntou às comemorações do 10.º aniversário da empresa (Tabela 6).

Grupos	A	B	C	Total por região
Região Norte	2	1	1	4
Região Centro	–	1	–	1
Região Tejo	1	1	1	3
Região Sul	1	1	1	3
Total por grupo	4	4	3	11

Tabela 6 – Bandas selecionadas para a 3.ª Fase/Final (1986).

Esta fase, realizou-se no Teatro da Trindade na cidade de Lisboa nos dias 5 e 6 de julho de 1986, onde se realizaram concertos (tarde e noite de sábado e domingo), sendo que em cada sessão, foi apresentada uma Banda Filarmónica de cada grupo (Tabela 7).

Bandas selecionadas para a 3.ª Fase (1986)		Data	Horário	Categoria
Concertos realizados no Teatro da Trindade – Lisboa				
Banda dos Bombeiros Voluntários da Lourinhã	5 de janeiro	16h00	*Declinou o convite para participar	

Sociedade Filarmónica Lírica Moitense	5 de janeiro	17h00	B
Grupo Recreativo e Musical “Banda de Famalicão”	5 de janeiro	18h00	A
Sociedade Filarmónica de Crestuma	5 de janeiro	21h00	C
Banda Amizade	5 de janeiro	22h00	B
Sociedade Filarmónica Fafense “Banda de Revelhe”	5 de janeiro	23h00	A
Banda Recreativa de Bucelas	6 de janeiro	15h00	C
Banda da Sociedade Recreativa Musical de Almoçageme	6 de janeiro	16h00	B
Banda da Sociedade Recreativa dos Bombeiros Voluntários de Loures	6 de janeiro	17h00	A
Academia de Instrução e Recreio Familiar Almadense	6 de janeiro	21h00	C
Sociedade Filarmónica União Agrícola de Pinhal Novo	6 de janeiro	22h00	B
Sociedade Imparcial 15 de Fevereiro 1898 de Alcochete	6 de janeiro	23h00	A

Tabela 7 – Bandas seleccionadas para a 3.ª Fase (1986).

Na Tabela 8 apresento os maestros correspondentes das 11 Bandas seleccionadas para a 3.ª Fase.

Nome da Banda	Maestro
Soc. Imparcial 15 de Fevereiro 1898 de Alcochete	Estevão António Barrinha Menino
Sociedade Filarmónica Fafense “Banda de Revelhe”	Ilídio Ferreira da Costa
Grupo Recrativo e Musical “Banda de Famalicão”	José Moreira Borges
Banda da Ass. Hum. dos Bombeiros Vol. De Loures	Alfredo Rosa dos Santos
Banda Amizade	António Duarte Neves
Soc. Filarmónica União Agrícola de Pinhal Novo	Juvenal Loureiro Marques
Banda da Soc. Recreativa Musical de Almoçageme	Guilherme Ferreira Marau
Sociedade Filarmónica Lírica Moitense	Luís Fernando dos Santos
Academia de Instrução e Recreio Familiar Almadense	Filipe José Sabrino da Conceição
Banda Recreativa de Bucelas	Luís Fernando dos Santos
Sociedade Filarmónica de Crestuma	Joaquim José da Silva Costa

Tabela 8 – Bandas e maestros participantes na Final.

Repertório obrigatório para a 3.ª Fase (1986)

Segundo a missiva dos princípios orientadores para o concerto final, este concurso manteve-se sempre fiel a um dos seus principais objetivos, nomeadamente a apresentação de repertório originalmente escrito para Banda, de compositores portugueses e estrangeiros. Deste modo, contribuiu para a melhoria do repertório apresentado pelas Bandas Filarmónicas.

Para o final do Festival, a EDP decidiu, por unanimidade da Comissão Técnica de Avaliação, a encomenda de três obras originais e de graus de dificuldades progressivos ao compositor português Joaquim Luís Gomes.

Grupo A:

Retrato Urbano (Mosaico n.º 1).

Grupo B:

Memória Rústica (Mosaico n.º 2).

Grupo C:

Rondó Campestre (Mosaico n.º 3).

Para além destas obras, cada Banda Filarmónica teve ainda de executar obras das duas fases anteriores ou propor outras obras do seu repertório, com a finalidade de ser tocada apenas música escrita originalmente para Banda.

Classificação Final

A classificação final atribuída às Bandas Filarmónicas foi decidida pelo Tenente Coronel Ferreira da Silva, Major Idílio Fernandes, Major Joaquim Alves Amorim, Maestro Manuel da Silva Dionísio e Professor Humberto D'Ávila, elementos da Comissão Técnica de Apreciação responsável (Tabela 9).

Nome da Banda	Grupo	Classificação
Soc. Imparcial 15 de Fevereiro 1898 de Alcochete	A	1.º EXQ
Sociedade Filarmónica Fafense “Banda de Revelhe”	A	1.º EXQ
Banda da Ass. Hum. dos Bombeiros Vol. De Loures	A	3.º
Grupo Recrativo e Musical “Banda de Famalicão”	A	4.º
Banda Amizade	B	1.º
Banda da Soc. Recreativa Musical de Almoçageme	B	2.º
Sociedade Filarmónica União Agrícola de Pinhal Novo	B	3.º
Sociedade Filarmónica Lírica Moitense	B	4.º
Banda Recreativa de Bucelas	C	1.º
Academia de Instrução e Recreio Familiar Almadense	C	2.º
Sociedade Filarmónica de Crestuma	C	3.º

Tabela 9 – Classificação Final obtida das 11 Bandas Filarmónicas.

Conclusões

Como é de conhecimento geral, no final da década de 70 e durante a década de 80 do século XX, existiu uma aproximação dos agentes culturais ligados ao Estado português ao universo das bandas filarmónicas, tendo sido alvo de diversas oportunidades e investimentos.

Um dos elementos do júri de Festival expressou-se nestes termos sobre o papel que as bandas civis desempenhavam na sociedade portuguesa:

Também foi notado, com prazer, o grande rejuvenescimento nos seus quadros executantes, o que, artisticamente, as prejudica agora mas lhes garante o futuro. Chamam-lhes com propriedade ‘Conservatórios populares’ pois são, sem dúvida, autênticos “viveiros” para futuros músicos profissionais em instrumentos de sopro e percussão” (Dionísio 1984, s.p.).

Penso que todo este “olhar” pelas Bandas Filarmónicas muito contribuiu para a sua modernização e evolução, naquilo que diz respeito a repertórios, fardamentos e estruturas das próprias associações.

O êxito deste Festival, foi inequivocamente alcançado e correspondeu às expectativas preliminarmente estabelecidas.

Com este festival, a EDP criou uma aproximação às populações que servia, realizando assim 76 concertos em 36 localidades, tendo participado 114 Bandas Filarmónicas do Continente e fazendo movimentar cerca de 8 300 músicos.

Segundo a avaliação da Comissão de Organização do Festival, os aspetos de dinamização das bandas e da melhoria do seu nível artístico foram também conseguidos.

Quanto aos repertórios, existiu neste festival uma importante valorização de repertório originalmente escrito para sopros, em que a EDP adquiriu e distribuiu gratuitamente, várias obras musicais de autores nacionais e estrangeiros.

Referências

- Biu, Humberto. 2018. *Apontamentos sobre o Festival EDP Bandas de Música*. s.l.:s.e.
- Dionísio, Silva. 1984. *Relatório da 1.ª Fase do Festival EDP de Bandas de Música – Região Sul*. Lisboa: s.e.
- Granjo, André. 2012. “O projecto de encomendas de música para Banda da S.E.C. de 1977 a 1983: Contextualização e observações iniciais”. *Sons do Clássico no 100º Aniversário de Maria Augusta Barbosa*. Coordenação de M. L. Miranda e J. M. Cardoso, 236-246. Coimbra: Imprensa da Universidade de Coimbra.
- Madureira, Bruno. 2014. “A Fundação Calouste Gulbenkian: O papel do seu Serviço de Música no âmbito do apoio às Bandas de Música (1955-1995)”, *European Review of Artistic Studies* 5:1-27.
- Madureira, Bruno. 2017. “Investigação académica sobre filarmónicas e bandas militares em Portugal: Uma panorâmica da situação actual”, *Revista Convergências – Revista de Investigação e Ensino das Artes* X (20).
<http://convergencias.esart.ipcb.pt/?p=article&id=270>
- Madureira, Bruno. 2019. *Maestro Silva Dionísio (1912-2000)*. Lisboa: Edições Colibri.

The Emergence of *Fanfarra* Brass Bands in Portugal (1990s-to present): associativism, local activism, and trans-local cultural production

Miguel Moniz

This paper examines the emergence and role of a unique kind of brass music ensemble in Portugal, beginning in the mid 1990's and increasing during the post-EU period. Called *fanfarra* bands by their members, the brass street and stage bands have synthesized global music repertoires into a performative frame that has expanded on current and former practices of other kinds of Portuguese brass ensembles (i.e. *filarmónicas*) and cultural performance collectives (i.e. *ranchos folclóricos*) while incorporating other elements of performance styles in Portugal while also having been influenced by ICTs and personal exchanges with other global brass bands. Associativism is a major part in the organization and performative and cultural practices of the *fanfarra* brass collectives certainly locally, but also in international contexts. This paper provides an overview of the emergence and development of these bands in Portugal and their relationship to global brass walking band ensembles; exploring how their performances have participated in shaping narrative frames around reproduced local, national, and broader EU identities.

*Fanfarras*¹ and community band associativism^[1] A *fanfarra*² (as they are

¹ This research is part of the project “Our music, our world: Musical associations, wind bands, and local communities (1880-2018)” sponsored by FEDER Funds through the Programa Operacional Competitividade e Internacionalização – COMPETE 2020 – and by National Funds through FCT – the Portuguese Foundation for Science and Technology: POCI-01-0145-FEDER-016814 (Ref.^a FCT: PTDC/CPC-MMU/5720/2014). I am grateful to Salwa Castelo Branco, who first encouraged and validated my interest in further research on *fanfarra* bands. I am grateful to the *Conselho Científico* of the “Our Music, Our World” project for editorial comments on an earlier draft of this paper. The Luso-American Foundation also provided fellowship support to help assist this project. Earlier research on Portuguese *filarmónica* bands and associations in New England was also undertaken as a fellow on the FCT project Ritual, Etnicidade, Transnacionalismo-PI João Leal, CRIA-Universidade Nova de Lisboa [PTDC/CS- ANT/100037/2008], as well as the Colour of

termed in Portugal) is a category of multi-voiced horn ensemble arranged in *naipes* as the musicians in Portugal refer to their sections of alto, soprano, tenor and bass horn instruments (trumpets, woodwinds—more specifically saxophones, as well as some accordions—trombones, tubas, sousaphones); percussion instruments (favoring bass drum, snare, tom-tom but open to all kinds of traditional and experimental world percussion); and string rhythm, melody and solo instruments (which depending on the aesthetic or size of the *fanfarra* can include banjo, guitar, violin, as well as portable amplified electric guitars and other amplified instruments, including voices)³.

The ensembles are an example of a one iteration of the community-based bands⁴ and have a structural relationship to the *filarmónica* band tradition in

Labour: the racialized lives of migrants (ICS, University of Lisbon). The primary material and intellectual support for this project however came from the *Farra Fanfarra Associação Cultural* and the many members of *Farra Fanfarra* and other musicians and performers with whom I have had the privilege and pleasure to learn from, play with and experience the global brass music movement in recent decades.

² The name “Fanfarra” has been used previously to describe military marching corps horn bands, commonly referring in Portugal to older *Bombeiro* [fireman] ensembles). Castelo Branco 2011. Among contemporary *fanfarras*, I believe the name itself comes from common usage of fanfare bands among musicians playing together or seen in performances and videos. *Fanfarra* is the Portuguese version of the word. Brass, percussion, and string projects have linguistic variations of fanfare or *fanfarra* in Italy, Spain, France, Germany, Serbia, Bosnia-Herzegovina, Brazil, Mexico, etc. They also exist in the North America from marching band traditions including migrant brass bands and their influence on public school bands in contemporary American musical instruction.

³ I have been playing as a guitarist and collaborating in musical projects with *Farra Fanfarra* of Lisbon/Sintra since 2007 and have been a member of the *Farra Fanfarra Associação Cultural* (FFAC) a municipally chartered and nationally registered cultural association since 2010. I have also served as an officer in different positions in the association including currently as Vice-President of the *Mesa da Assembleia*, the association’s meeting board. Research for this paper and other work on the *fanfarra* phenomenon includes formal and informal interviews and field work conducted in parallel with rehearsing with, playing in, and participating in activities of these kinds of bands since 2006. This work also includes my participation in *Farra Fanfarra*, and various other brass ensembles, playing street, marching and stage shows in the rural communities and urban districts of Portugal at local village *festas*, urban dance clubs, regional, national and international festivals, commercials, TV shows, and *fanfarra* encounters, along with spontaneous performances. I have also supported FFAC association and other association’s civic and political engagement activities including SOS Racismo, Neriz Vermelho, and other social justice organizations. I have also conducted field work on a number of international and Portuguese association-to-association encounters in which I participated and helped to organize as a member of *Farra Fanfarra*. In nearly all of the events presented in this paper I was a participant-observer conducting research while playing with the band.

⁴ My analysis and research presentation is an attempt to engage with themes discussed in

Portugal⁵, although organized independently and with a broader productive and operational scope. The bands can also be analyzed as part of studies of political identity constructions, and how mobilities, negotiations over inequalities, and tangible and intangible material cultural production coalesce around the social relations among the members of chartered associations in Portugal and among mobile international labor and diaspora communities⁶.

The transgressive public performances of these usually itinerant ensembles emerging in rural and urban communities in Portugal studied in this paper was undertaken with bands based mostly in and around^[LIS] Lisbon, Sintra, Guarda, Agueda, Évora, and the Ribatejo, although other bands exist in other parts of Portugal. The ensembles range from around 8 to upwards of 20-plus musicians⁷, and are conceived as bands for *arruadas*⁸, walking bands that mount lively ambulatory “street” performances that features movement, choreographies among the musicians, and can also include comedic *animadores*, *palhaçaria*⁹, and often dancers. There are a growing number of these kinds of bands that continue to form over the past decades in Portugal, including many newer players who have integrated into older bands, as well as musicians who have played previously in a *fanfarra*, who have branched

Finnegan 1989 and Reily and Brucher 2013 and including Newsome 2006, as well as the objectives of the FCT Grant Project: Nossa Música, Universidade de Aveiro (Rosário Pestana, PI). I would also mention ethnographies on global horn ensembles cited in this paper as also influential in helping me to develop themes in this paper.

⁵ Developed over essays by Brucher 2009, 2013a, 2013b.^[LIS]

⁶ See work developed by Holton 2005; Leal 2009, 2011, 2016; Klimt and Holton eds., 2009; Melo and Silva eds., 2009; Sardinha 2009; Brucher 2009, 2013a, 2013b; Moniz 2020, forthcoming. See also Heath 2015.^[LIS]

⁷ The economic crisis in Portugal diminished public and private funds to support music and reduced the number of musicians playing in *fanfarras* as well as other paid musical ensembles in Portugal. For unpaid community concerts the size of the bands is most often larger than for paid performances.^[LIS]

⁸ Or an *arruada* (singular) has a history among Portuguese horn bands, including among community based *filarmónicas* and other marching bands—who use the term to describe marching, ambulatory performances. The *arruada* is a term used similarly by the *fanfarra* bands, and forms part of how language is used by these bands in Portugal occupying the space of older cultural and structural forms of music production at the village and community level.^[LIS]

⁹ The *fanfarra* bands are part of a broader development across Lisbon as well as other parts of Portugal, of mutual support among associations and groups performing local, traditional and international performing arts. The *fanfarras* also frequently collaborate with dancers and other street performers. The *animadores* or *palhaçaria* in Portugal have developed from local street performance art and other more formalized schools and associations dedicated to street performances. In Lisbon *Châpito* is one example of an international school, with international students and teachers.^[LIS]

off to form their own new itinerant or walking horn ensembles. Each *fanfarra* has evolved unique performance styles within the genre and develops *alinhamentos*¹⁰ of global brass and wind music, sometimes originals, and arrangements of other locally and globally written popular songs. They perform at municipal and village events, agricultural and commerce festivals, music clubs, and in urban, regional and national music festivals; some perform internationally in similar settings as in Portugal.

The community-based bands are also organized as chartered community cultural associations (or have some affiliation with a community-based cultural association) which can facilitate members' broader civic participation. These associations participate in national and international musician exchanges (Reilly and Brucher 2013; Brucher 2009, 2013b) and encounters with other global *fanfarra*-style ensembles¹¹. In Portugal, some formally call themselves *fanfarras*, others do not, but they form a category of like-minded bands playing with similar instrumentation, similar approaches and appear in similar spaces of local street and stage performance throughout the country.

The bands have formed and exist in a cultural context of local responses to power inequalities, as global economies and mobilities effect local communities. The ensembles are another iteration of community-based brass, woodwind and percussion bands that have developed in Portugal and in other global geographies (Reilly and Brucher 2013). These *fanfarras* in Portugal have emerged as part of an increasingly global movement of technically and performatively like-minded brass, wind and percussive music projects playing in public, which also have a cultural and political role in local community life¹². Instrumentation and musical practices of older community music associations, conservatories and jazz clubs have informed the *fanfarra*'s formation, and link current post EU power negotiations to earlier global circulation flows in colonial and post-colonial contexts; and are likewise linked to longitudinal labor mobilities to and from Portugal across the EU, North and South America, Africa and Asia. A key activity of *fanfarra* bands in Portugal, includes performances at voluntary community-based service activities organized by associations and local governments, even as the bands are also a way for musicians to develop and maintain professional careers. The community-based associations help both musicians and communities participate in political and humanitarian causes of social inclusion and justice.

¹⁰ A line up of songs, a repertoire.^{[L]_{SEP}}

¹¹ See for example Boonzajer Flaes 2000, Burns 2006.

¹² I have collaborated with and done field research with several bands with which *Farra Fanfarra* has collaborated, both nationally and internationally including the *What Cheer? Brigade*, in Providence RI, which also organizes and participates in performances in support of civic issues and humanitarian causes.^{[L]_{SEP}}

The band's place in local communities is formalized through their legal incorporation and municipal statutory codification and be supported by local, municipal, national and international governmental political, organizational and financial support. Their emergence has been stimulated by both formal and informal initiatives of the EU political, cultural and economic integration project—which has included state and institutional efforts to use cultural encounters to promote and re-define closed national identities into broader networks of political and economic contact, coercion and negotiation. These post-EU transformations have been negotiated in Portugal through a reliance upon and repurposing of older forms of community-centered approaches to civic participation—the association. As association or association affiliated projects, the bands' performances and activities make them community-based vehicles for civic, economic, and political engagement.

Community-based recreational, cultural, beneficent and economic cooperative associations have a history in both Portugal and mobile labor communities from Portuguese territories studied in New England, Canada, California, and Hawaii as well as in other Portuguese colonial and post-colonial geographies (Holton 2005; Leal 2009, 2011, 2016; Klimt and Holton eds, 2009; Melo and Silva eds, 2009; Sardinha 2009; Brucher 2009, 2013a, 2013b; Moniz 2020 in press). Particular versions of these associations, established for the purposes of playing and teaching music, also have been popular community-based vehicles for public and civic engagement dating formally back to the 19th century.

Over the *Estado Novo* period (1920s-1974), these associations became sites of state control, a part of the Dictatorships' rise to power by exerting control over public gatherings and through setting the rules of music and performance among the community organizations (see Holton 2005) centered in rural and urban *aldeias* or *freguesias* and other terms used to refer to local residential areas¹³.

The *Estado Novo*'s policing, regulation and censorship of musical and dance performances, repertoire, venue of performance, and performative styles, exerted social control that limited practical popular civic engagement, propagandizing their activities in the name of state-level control over local spaces. The rules and punishments imposed on cultural associations—which supported and provided the structural, educational and cultural capital necessary for the shape and venue of the gatherings and performances—made

¹³ Historical changes in administrative demarcations over territories using “freguesia,” “aldeia” (or even “bairro”) has led to uses of these terms not only in reference to an official unit, but also more broadly, as a reference to a specific social community and network of social relations. Although they are categorical, these relations have a high correlation with personal networks among communities of habitual contact (J Clyde Mitchell 1956.)^{CLM SEP}

the associations a focal point of negotiations with the Dictatorship era program to control participation in public community life¹⁴.

With the political participation of communities of laborers limited by the corporatist state, the thousands of formalized civic, recreational, labor and beneficial associations in Portugal emerging from the 19th century provided a popular form of engagement with local, municipal and national power processes. The association is an independent organization chartered through the local and national government, a legally registered corporative body providing community collectives with a structure to exercise a voice and role in public civic life. Members of an association elect a governing board—although the boards of smaller community associations are more often than not composed of an unopposed *lista* or a slate of officers written up by the founder, founders, or a previous board¹⁵. These kinds of arrangements with continuous creative leadership are evidence of the viability and growth of a founders' project. As with *filarmónicas* and other local cultural associations, however, changes in leadership, difficulties with funding, or a failure to develop newer musicians, often can be destabilizing, and can mean the end of a project. One of the characteristics and challenges of the *fanfarra* style band associations if they hope to have longitudinal longevity and relevance, is how they are able to initiate and train new musicians in repertoires and performance styles.

An association's incorporation provides a statutory vehicle¹⁶ that formalizes social relations and formalizes a structure that allows members to carry out community-based cultural, economic or political activities. As with other community-based village musical ensembles, the more prominent *fanfarra* bands in Portugal are linked to a supporting association. It is another way that these community bands fill performance spaces and are a source of formalized musical education. The associations also provide a vehicle for the members to participate in civic- minded activities including public activism for political, human and social rights and other beneficial causes. There are thousands of cultural and civic associations in Portugal, many that have been in continuous

¹⁴ Holton 2005. For context see Monteiro and Pinto 1980; Corkill and Pina Almeida 2009; see also music and resistance in a different cultural context by Babak Nikzat, "Bazm, a self-organized social activity in the city of Bušehr: A study of local attempts to revive neyhambune music in Southern Iran after the Islamic Revolution." Unpublished paper presented at the HAHP 2019 conference. Universidade de Aveiro, June 30.

¹⁵ I have conducted anthropological and archival field research on associational governance in Portugal through collaborations and work with urban and rural associations; and in migrant contexts in New England among socio-religious, cultural and recreational, *beneficiente*, and economic cooperative associations.^[1]^[2]^[3]^[4]^[5]^[6]^[7]^[8]^[9]^[10]^[11]^[12]^[13]^[14]^[15]^[16]^[17]^[18]^[19]^[20]^[21]^[22]^[23]^[24]^[25]^[26]^[27]^[28]^[29]^[30]^[31]^[32]^[33]^[34]^[35]^[36]^[37]^[38]^[39]^[40]^[41]^[42]^[43]^[44]^[45]^[46]^[47]^[48]^[49]^[50]^[51]^[52]^[53]^[54]^[55]^[56]^[57]^[58]^[59]^[60]^[61]^[62]^[63]^[64]^[65]^[66]^[67]^[68]^[69]^[70]^[71]^[72]^[73]^[74]^[75]^[76]^[77]^[78]^[79]^[80]^[81]^[82]^[83]^[84]^[85]^[86]^[87]^[88]^[89]^[90]^[91]^[92]^[93]^[94]^[95]^[96]^[97]^[98]^[99]^[100]

¹⁶ See Holton 2005, Leal 2009, 2011, 2016; Klimt and Holton eds, 2009; Melo and Silva eds, 2009; Sardinha 2009; Brucher 2009, 2013a, 2013b; Moniz 2020, forthcoming; and in another migrant mobile labor study (from Poland) and associations by Radecki 1979.

operation tracing back to founding dates in the 19th century and include associations in Portuguese colonial and migrant labor and mobility contexts.

In the aftermath of Portugal's post-democratic period, the associations enjoyed greater freedom of expression and performance than before, but the tangible and intangible culture of these bands and groups, through their implication with Estado Novo control—was sometimes regarded in historical memory dis-favorably. The desire for international musical encounters among the local bands, which was already popular in Portugal during the dictatorship grew in the aftermath, with many musicians and bands turning away from these musical and cultural forms. The village associations' as community-based organizations with intergenerational and community integrative importance however would persist and develop over the period. These folkways have in large measure been reinvigorated by a younger cohort coming of age during the phase of Portugal's formalized integration into the EU, a period that also encompasses local responses to the global financial crisis in the early 2010s. The more recent Covid 19 pandemic has also caused the bands to greatly diminish their public social activities, along with the revenues generated by that work. The *fanfarra* bands in Portugal—along with other practices around music making and dance—are a part of broader community engagement with evolving migratory and economic flows resulting from reconfigured power relations in Portugal as a member of the EU, and how musicians and their audiences have exerted forms of agency through the production of material culture.

As the EU integration project progressed toward the Schengen and Euro, prognosticators fretted over a supposed cultural homogenization that would occur among member nations. No doubt, tourism and migratory flows have increased among Europe and Portugal along with other parts of the world as a result of these transformative political reconfigurations; which exist alongside and amplify other historical connections of Portugal to global geographies—relations with former colonies, labor mobilities to and from Portugal; and political and geo-strategic proximities to Europe, parts of Africa Asia and the Atlantic. Musical traditions, including brass, woodwinds and percussion from outside of Portugal have existed in Portugal for centuries, but contact with European and other flows intensified during the colonial period as a result of migrant and return flows among colonial geographies, especially in the post-dictatorship period set in motion by the 25 de Abril, 1974 Revolution. Portugal's transformation to democracy and the gradual political steps taken resulting in the administrative and cooperative framework of the European Union¹⁷ have brought to Portugal a broad and diversity of working musicians,

¹⁷ Lahusen 2006 examines the role of associativism across the EU in relation to EU political and civic integration.

with places like Lisbon a dynamic nexus of local encounter with a diversity of musical practices. Through these performances, and the soundscapes developed through this contact, musicians set contemporary expectations for what constitutes popular music production.¹⁸ Principles of EU political solidarity and cultural and educational exchanges are promoted in EU-wide programs that have directly and indirectly promoted musical and performative programs that have increased the circulation of trans-local cultures. The circulation of these and other traditions across the EU's cities is well studied, but lesser examined is how this project also implicates rural and sparsely populated EU locations as well.

Rather than leading to some conceptualized homogenization of European cultural identity, however, Portugal's entry into the EU sparked a resurgence of traditional music practices in the country, as *fanfarras* (along with other music and dance associations)¹⁹ have rearticulated the concept of community band practices, (as one kind of community cultural association) to become a conduit for social life and civic participation. Simultaneously, the bands are also introducing and playing international playlists and incorporating global musical production for local audiences in spaces common to brass bands, helping to re-invigorate the community *festa*, *arraial* and regional fair, while they have also expanded both urban and rural soundscapes and performance venues for locally produced music in Portugal.

Public *festas*, *festas na aldeia*, and *arraiais* are specific kinds of community embedded social gatherings at which one finds live music and are a key space of *fanfarra* performances. The parties usually include locally produced music and community based folk music production, including *filarmónicas*. How these socio-religious events supported by the church and associativism have evolved, been adapted, or repurposed as a popular and secular form of community inclusion is a key theme of this paper. The performances and public dances put on by the *fanfarras*, as with the *tradbaille*

¹⁸ Ie. Vanspauwen 2013 Labarre and Vanspauwen 2013. For broader context see Alge 2013. Béhague 1997; Castro 1997; Castelo-Branco 1997 Kubik 1997, Waterhouse 1997. For other examples see Palmberg 2002, Sarkissian 1999; Sieber 2002. Batalha and Carling (2008) develop an example in other lusophone post-colonial and EU migrant contexts of Cape Verdean migration to Holland. The *fanfarra* bands amplify a long-standing interest among horn and other musicians in Portugal to explore international genres, including even *filarmónicas* which also play popular international music.

¹⁹ Percussion groups, dance, choral groups, for example. I have also conducted research with musicians while playing in bands at trad-baile dance association events and with other dance groups, including work and collaborations with *Pédexumbo* (which organizes the *Andanças* live music and dance festival). These associations have been key catalysts reviving and repurposing traditional village dances, dance music and events for public community gatherings, in modern contexts.

and neo-folk-dance movement in Portugal has transformed the performance of traditional musical and dance forms from a spectacle to be passively appreciated by a seated audience, into an event that can be participated in by everyone gathered. This is art that exists not as a metaphor, but as a civic practice of community inclusion.

Emerging in the mid-1990s—with the bulk established in the 2000s and early 2010s—the *fanfarra* bands in Portugal developed over a period of EU formalization, and reflect Portuguese brass, woodwind and percussion musicians' contact with various global music geographies, their traditions and compositions. The community-based educational and cultural support for the bands' formation, operation and performance, however, is disciplined by long standing practices shaping the role of cultural associations producing village *festas*. The bands organize local residential community life, a practice that includes Portuguese style *filarmónica* bands, and other popular musical collectives; and are a part of post-Democracy and post-EU iterations of community and civic participation in Portugal through youth, musical, cultural and recreational associations.

Socio-religious feasts and Saints celebration days have long been primary performative spaces for *filarmónica* bands. Along with the *filarmónica*'s religious celebration performances, they also play at local *festas na aldeia*, parties situated in and intended for local or regional residential community or a more urban neighborhood *bairro*, which have included performances of these ensembles along with other associative music and dance groups. Opportunities for paid performances by these musicians and artists have expanded in recent decades as a result of proliferating regional festivals, agricultural fairs, and ever more sophisticated corporate/public-sponsored merchants' and guild festivals, regional, national and international music festivals, regional and international touristic events, corporate parties and other advertising work.

With the Post-EU changes to both legal and affective definitions of Portuguese citizenship, social and cultural life in Portuguese villages and towns, as well as the more obvious urban spaces, have expanded physical and technological mobilities. These spaces have been points of negotiation and friction among international economies, commerce and labor flows; with material cultural consumption in these spaces shaped by older cultural practices and musical forms that structure social relations in local communities. This live local musical mobility is also implicated in the circulation of global cultural production in urban and rural communities that have access to digital media. The *fanfarras* have been formed through creative and dynamic cultural practices that adapted locally based associational activities to facilitate their creation of popular material and intangible culture; and as a means to effect the economic and social well-being in civic and community life for what the bands see as the public good.

These bands help participate in inter-cultural and inter-category mobility experiences that promote human rights and equality, and the musicians speak about their encounter with this music, these performances and other *fanfarras* in terms that are egalitarian, and that seek to create safe, mutually beneficial spaces for human social and artistic encounters. The musicians also participate, wittingly or not, in other reconfigurations of local and national identity constructions, providing some EU integration project initiatives with musical activities and for other national and international events in urban and rural communities.

The musicians who formed these early *fanfarra* bands were diverse, with each personal musical encounter ultimately unique to each performer's own experience. There are some common points of entry and contact, however, among these bands in Portugal, and similarities in their formation, and the amateur and professional musicians playing in them. At their most basic level, the founders and musicians all have in common personal access to other musical and performative repertoires of the kinds of *naipes* of horn, percussion and other rhythms through their own mobilities outside of Portugal or by being introduced to these soundscapes by other contemporary migrant mobilities in the country. *Fanfarra* musicians studying music in Portugal nearly all share in-common training in Portugal's village cultural association tradition of music instruction including *filarmónica* bands; as well as in private and public music conservatories. International players coming from other parts of Europe (predominantly), Lusophone Africa and South and North America, include musicians trained in similar conservatories and who participated themselves in community or municipal brass, woodwind, percussion and string projects before moving to live in Portugal.

Versions of the bands in Portugal started to appear in the 1990s and gained force over the first decade of the aughts. The emergence of the earliest *fanfarras* in Portugal is, however, not linear, but rather developed in distinct regional contexts and emerged, at least in their initial stages, largely independently removed from other areas, even if there were some common points of encounter among them. In more recent phases of the *fanfarra* movement the bands have met frequently and hosted one another for encounters, which have helped them to grow technically and developed a shared symbolic and performative awareness of what constitutes the distinctiveness of these kinds of ensembles.

Given their growth and number in recent years, as well as the extinction of some earlier bands, a completed catalog of all the bands is elusive. Compounding the problem of compiling such a list, is the rapidly growing number of new and distinct projects performing at local, regional and national fairs. I have identified dozens of these with the more prominent bands specifically identifying themselves as *Fanfarra* bands. At summertime *festas na aldeia* (village festivals), or regional market fairs, *fanfarra* or similar

walking brass, woodwind and percussion ensembles feature heavily in the programming.²⁰

The formation of some of the earliest bands, *Farra NemFáNemFun*, *Farra Sacabuxa*, *Fanfarra Kaustika*, *Pena Kalimotxo* and the *Farra Fanfarra / Kumpania Algazarra* co-project serve in this study as case examples of the development of the *fanfarras* in Portugal along with their broader participation in performance networks that includes other *fanfarra* style ensembles. These bands all come from distinct regional locations and have developed their own *fanfarra* concepts based on the particularities of their own communities' introduction to, education in, and engagement with these sounds and performance styles. The bands covered in this project include *fanfarras* in and around Sintra, Lisbon; Guarda; Águeda/Aveiro; Lavre and Évora in Alentejo; as well as explicitly named *fanfarra* or other similar musical and performative style bands in Ribatejo and Porto.

One of the earliest versions of these kinds of bands in Portugal referenced by those in my research network of players is the *Macacos da Rua* of Évora, a band founded by a group of local musicians under the direction of Greg Moore, an American tuba player from Boston who was living in the city. Travelling in Portugal in the decade after the 1974 25 de Abril revolution²¹ with an itinerant English theater group called *Footsbarn*, Moore performed "with a brass and string band and folk ensemble that featured clowns and dancers and well-rounded entertainers."²² The band travelled to Odemira and produced a new show over the winter, before going on the road again to perform across Portugal from the Algarve to Caminha.

Moore left Portugal for Amsterdam in 1981, but returned in 1993 because his wife, who was from the Minho, missed her family. Working as a teacher at the *Escola Profissional de Música de Évora*, he created the *Macacos da Rua* in an effort to form a band that could earn money at commercial and municipal events. As with others of Moore's projects in Portugal, the band continued after he left, and became a popular point of reference among the bands in Évora, Lisbon, and other parts of Portugal.

Moore likewise worked on other projects including teaching classes and giving band workshops in brass, woodwind and percussion instruments in various localities to musicians in the region around Guarda. In Fundão, Moore

²⁰ This is not strictly speaking an accurate number at any given moment. I have played with these kinds of bands since 2007 and I continue to learn about similar kinds of brass projects founded in this period and earlier that I hadn't previously studied. Nearly anytime one is in the regions in which the bands in this study play, one will find a festival with another brass *fanfarra* style brass music project.

²¹ The national day of celebration commemorating Portugal's democratic revolution against the *Estado Novo* dictatorship.

²² Interview with Greg Moore, October 30, 2014.

was invited by Miguel Reina to work with members of the town *filarmónica*. He was also invited by Honorato Esteves who had a background with a theater association for a residence in the relatively isolated Famalicão da Serra (Guarda) to teach workshops that would help brass and wind musicians form a street band—one of the earliest self-referentially styled *fanfarra* bands in Portugal, *NemFáNemFum*. As the community was not served by a conveniently proximate *filarmónica* band, Esteves thought it would be easier to ask Moore to help the smaller number of amateur musicians among the diminished population of the community to develop a 9-person wind and percussion ensemble rather than start a whole new *filarmónica* (Honorato Esteves, interview, July 21, 2018).

Esteves, as trumpeter, along with trombonist Alexandre Horta, are key musicians in the band; but are also political leaders in the local *junta da freguesia* the village civic administration. They are also primary movers behind the cultural programs developed through the Centro Cultural da Famalicão da Serra—a community civic and cultural association serving their small rural community. The band uses the association *sede* as a rehearsal space and has been an early and ongoing supporter of *fanfarra* style music in Portugal, organizing regional and national encounters of these bands.

The World Exposition in 1998²³ brought visitors from around the world to Lisbon and was held on the heels of Lisbon's standing in 1994 as the European Capital of Culture (see Holton 1998). These proto-European Union initiatives funded and promoted by municipal and national governments, European Community agencies and international companies, provided money and expertise that modernized the physical and technical infrastructure of many of Lisbon's performance spaces ahead of highlighting the city as a global touristic destination and artistic, scientific, research and educational partner. The years building up to the staging of these events are seen as a watershed cultural, infrastructural and political moment in the post-25 de Abril revolution period, presaging and preparing local communities' entry into a post-EU political configuration.

Trumpetist Nuno Reis, who joined *Farra Fanfarra* shortly after the band's formation was trained at the *filarmónica 12 de Abril de Travassô*, (today known as the *Orquestra 12 de Abril*) in Águeda. He also studied at the *Conservatório de Música de Aveiro de Calouste Gulbenkian*, before moving to Lisbon for advanced study at the *Escola de Jazz do Hot Clube de Portugal*. In the 1990's, Reis was a founding member of the Portuguese pop-jazz band *Cool Hipnoise*, an alt jazz, hip hop, brass and wind ensemble, that was a featured performer playing various times at Expo '98, including the main stage at *Palco Praça Sony* as part of nationally televised concerts. The

²³ Anthropological field research conducted at Expo 98. Summer 1998.

building of the stage was sponsored through international global music industry investment, and today remains the largest commercial indoor public stage in Lisbon (Castelo-Branco 2011).

Reis recollects: “Expo was transformative. It wasn’t just the infrastructure that was updated to the city’s concert halls, but sound engineers, sound and light technicians, production skills, all of this, they had to be trained, musicians were playing on much larger stages and for larger audiences. It was a leap forward” (Nuno Reis, Interview October 11, 2008).

The events also required organizers to find ways to represent popular culture from Portugal. Music made by international encounter in Lisbon was a theme of the Expo as well as the 1994 ECC. Live musical performances at the events were drawn from around the world, but also relied upon local musicians to fill the program and to showcase music from the host country, making the musicians responsible for helping to define cultural production from “Portugal” for expositors, which was presented including cultural production from former colonies as well as Lisbon urban projects including performers from these geographies. The widely disseminated *Red Hot + Lisbon* disk which was produced by David Byrne on the Luaka Bop label also contributed to this notion of Portugal in which Lisbon was a space of musical encounter and creativity and these processes were used in broader discourses by promoters of the events through which Portugal was presented as an international place of contact and investment. Mobilities among these global geographies would be opened to Lisbon’s professional musical scene and Lisbon as a professional base and European gateway city for lusophone African musical artists. Many of the *cantautores* or singer-songwriters from these genres in the city from Angola, Cabo Verde and Guinea Bissau, as well as Brazil called on local brass musicians to play with them in musical projects.

Players working in professional projects in Lisbon would be founding members of *fanfarras* and other stage brass bands. *Fanfarra* music was also a part of representations of Portugal during Expo ‘98, with *NemFáNemFum* playing during the summer long event. Accompanying an image of the band playing in front of the *Pavilhão do Território*—a pavilion that promoted Portuguese national territories—text from a promotional guidebook refers to the ensemble: “The band draws from a broad and open repertory, music of the world, crossing rhythms and influences that come from jazz to pop and including Russian, Jewish, Afro-American, Latin music as well as some songs from Famalição folklore.” The outfits worn by the band in the publicity photos from Expo ‘98 show them playing a street concert *arruada* dressed as Franciscan monks including comic wigs to make them look tonsured; other outfits of the band included Hawaiian shirts, or “gangster style” suits and ties. Dressed for these shows in a common uniform is a uniting characteristic of all

of the *fanfarra* bands, with some kind of common outfit or theme; and more usually than not, some kind of common dress band t-shirt, as the bands in their own individual way, have generally adopted the *filarmónica* and military marching band concept of a uniformed ensemble, that shares common dress elements with other *fanfarras* (Brucher and Reilly 2013). All bands, however, attempt to push design elements beyond just t-shirts. *Farra Fanfarra* for example has enlisted painter, graphic and graffiti artist Pedro Verseci to design logos, paint murals on rehearsal spaces, the bands travelling van, and etc.; with the band collaborating with many other plastic and performance artists, videographers, etc. as well as students in university arts and cultural classes who frequently work with the association.

Some of the outfits can also be evocative of the kinds of more dramatic costumes worn by bands marching in annual *carnaval* parades and celebrations. Carnival style has effectively been adapted to Halloween outfits as well, as much as outfits are shaped by the participants memories of American movies and television in which stories around the holiday are a frequent topic. Halloween as an adult holiday has only come over recent years in Portugal, with Irish bars promoting live music parties for the Irish holiday in Lisbon, like Gilen's Pub which had its first live music Halloween party in 1994. Now commonplace in Lisbon and elsewhere in the country *fanfarras* and brass ensembles provided music for the earliest local celebrations of Halloween in Lisbon at Irish bars and other music clubs. The transgressive nature of carnival and other inversion holidays makes these celebrations a good fit for the category-crossing *fanfarra* bands (Damatta 1997; Turner 1969).

The region around the Serra da Estrella, which has a number of *filarmónicas*, music schools, and a music conservatory, also has, not coincidentally, several *fanfarras*. *Fanfarra Sacabuxa* from Castanheira de Guarda was started by a group of musicians from the *Banda Filarmónica de Píncio*—a philharmonic and music school that recruited musicians from neighboring villages, mostly through church announcements, including 15 young people who went to Píncio to study in the *Associação de Juventude Activa de Castanheira* (AJAC), a youth association created to assist “life in the village, *festas*, and the traditions of each particular village community”.²⁴ The AJAC invited Greg Moore to teach brass band workshops over 2001–2003 and the *Macacos da Rua* also performed in the area. After seeing the concert, the group from Castanheira made a proposal to start a similar kind of street band to play in their *aldeia* and worked with Greg Moore—who held various workshops for *filarmónicas*—to mount a 10-piece *fanfarra*. Band founder Elmano Pereira, a tuba player, recalled, “The band played a lot of traditional music, *ai ai ai ai, minha machadinha...* and other

²⁴ Interview with Elmano Pereira, founder of *Fanfarra Sacabuxa* February 9, 2015. “Vida na terra, festas e as tradições na propria terra.” “SEP”

traditional songs from Portugal as well as music from everywhere in the world.”²⁵

After Gregg Moore left much of the impetus for the band dissipated, according to Pereira, but from the professional music training the received playing in the *fanfarra* as well as school in Pínzio, several matriculated at the *Escola Profissional de Artes* in Covilhã. Eventually, however, the musicians from Castanheira brought their classmates at the music school back to Pínzio to play in *Fanfarra Sacabuxa*, revitalizing the band with other regional players. In 2013 however, the Castanheira youth association ceased operation as a result of a broader pattern of out-migration from the *aldeia* as younger people left to find work in the cities and outside of Portugal—part of an ongoing repopulation challenge in smaller villages in Portugal’s interior. Without the AJAC, the band was left without an association as an organizing entity; and was further, a victim of its own success, as this youth labor mobility included members of the band who, like players from other parts of Portugal, left Covilhã to seek opportunities in Lisbon for advanced training and to pursue professional careers in music.²⁶ Once resettled, this core of players including Elmano Pereira gathered in Lisbon for rehearsals and with other musicians founded another *fanfarra*, *Fanfarra Forrobódo*. Pereira also plays in smaller versions of *fanfarras*, for a *Junta de Freguesia do Samouco* ensemble playing what he described as “charangas” a kind of smaller *fanfarra* of around 5 or so musicians that perform with a similar spirit to a *fanfarra*.

The *filarmónica* band associations, through the various community leadership roles among the individuals supporting their activities (including non-musician officers) are a local community resource for education, sociability and community life. Their activities have offered free musical instruction and training to anyone interested in joining, as part of a historical and cultural patrimony extending more than a century. After studying to pass basic exams in music theory and notation through the *solflège* method, those willing to practice and master the art of playing are provided a free instrument by the association. Playing and learning together, musicians ranging in age as from seven to their seventies participate in traditions of musical instruction that have been handed down generationally within each association. Other privately or governmentally funded music education in rural and urban areas of Portugal over the post-Revolution period have also made advanced music instruction more accessible to broader numbers of students, but even brass

²⁵ *Ibid.*

²⁶ Lisbon is a prominent urban point of encounter of global musicians seeking professional musical training and pursuing public performance careers among those from lusophone Africa and Brazil, for whom the ease of settling into Portugal through the city provides a potential stepping off point for a broader European musical career.^[1]^[2]^[3]^[4]^[5]^[6]^[7]^[8]^[9]^[10]^[11]^[12]^[13]^[14]^[15]^[16]^[17]^[18]^[19]^[20]^[21]^[22]^[23]^[24]^[25]^[26]^[27]^[28]^[29]^[30]^[31]^[32]^[33]^[34]^[35]^[36]^[37]^[38]^[39]^[40]^[41]^[42]^[43]^[44]^[45]^[46]^[47]^[48]^[49]^[50]^[51]^[52]^[53]^[54]^[55]^[56]^[57]^[58]^[59]^[60]^[61]^[62]^[63]^[64]^[65]^[66]^[67]^[68]^[69]^[70]^[71]^[72]^[73]^[74]^[75]^[76]^[77]^[78]^[79]^[80]^[81]^[82]^[83]^[84]^[85]^[86]^[87]^[88]^[89]^[90]^[91]^[92]^[93]^[94]^[95]^[96]^[97]^[98]^[99]^[100]

players in advanced musical training today often also belong to a *filarmónica* even if they only participate occasionally.²⁷ The *filarmónicas* and their music schools have been the early crucible forging the world-class skills of many professional musicians trained and performing in and outside of Portugal. Aside from the *filarmónica* bands there are also some percussion associations in Portugal, that collaborate with *fanfarras* and share members. Others explore the many complex rhythmic structures of international percussionists in Portugal and through contact and classes with migrants; as well as their own musical mobilities living in other global geographies. This would also include bands and associations supporting *gaita-de-fole* (bagpipe) traditions and ensembles in different regions of Portugal, including the ensemble *Roncos dos Diabos*²⁸ a gaita and percussion ensemble which has a performative style that make it a related *fanfarra*-style wind band.

The *fanfarra* relationship to music conservatories and *filarmónicas* was formative and acts as both a base of training and as an organizational model from which they have explored and experimented with brass, woodwind and percussion styles from within and outside of Portugal. The formation of the *Fanfarra Kaustika* of Agueda, who style themselves as a “punk *filarmónica*” is another example of a *fanfarra* ensemble that began in a distinct local context in contact with other *fanfarra* style ensembles. Founder of *Fanfarra Kaustika*, trumpeter Brian Carvalho, said the creation of the band was inspired by an exchange between the Banda Alvareense (*Sociedade Musical Alvareense*) with a brass and woodwind band in Valência, Spain. During the encounter, the bands had music jams and the *Alvareense* musicians learned some new repertoire from the band from Valencia; and upon returning back to Portugal, continued the spirit of the jams. Carvalho called the *fanfarra* bands “a kind of a musical ‘upgrade’ of *filarmónica* bands”²⁹ requiring more intricate musical and performance skill. As the musicians developed their style through these international brass and wind exchanges, the *fanfarra* has nonetheless developed similar performative milieu as the *filarmónicas* and has adopted their role as an advanced popular music school and a participant in community associative activities.

Carvalho said, “there is a nuance of the *filarmónica* band present in the *fanfarra*, it makes sense because that is how the musicians were formed, that’s what we knew, how we learned to study music, how we learned to dress, how street shows operate.” *Fanfarra Kaustika* also borrowed its administrative and organizational structure from *filarmónicas* and other associations and have

²⁷ Portugal’s most successful brass and wind players will often return to play concerts for the *filarmónica* they originally trained in.

²⁸ Or as some of their bagpipe averse public jokingly calls them, the *Broncos dos Diabos*.

²⁹ Interview with Brian Carvalho, founder of *Fanfarra Kaustika* June 28, 2019.

members beyond musicians in the band including Salome Castanheira a non-musician friend of the band, who was elected President from 2017-18. In addition to musical instruction and performances at community festivals, *filarmónica* bands have also participated in civic aspects of community life with rehearsal space used as a community cultural and social center with members participating in meetings, special events and group dinners—forms and practices that have been adopted by the *fanfarra* associations as well. Members of *Fanfarra Kaustika* have studied at the music conservatory of Agueda, and their rehearsal space and *sede* or physical meeting space is provided by the *Junta de Freguesia de Borralha* in exchange for playing a few concerts for the local and municipal *junta* and *câmara* during the year.

The musical training and socio-cultural role of *fanfarras* in their communities is structured through the evolution of older soundscapes that have broadened to both commercial and popular appeal for audiences and participants at contemporary iterations of *festas na aldeia*—with locally organized *fanfarras* and similar bands exploring and performing newer repertoires of global brass. These *festas* also include secular parties and other celebratory aspects of socio-religious festivals that take place around Portugal. Socio-religious events are a primary performance space for most *filarmónica* bands, but the spaces have expanded to also include entertainment from *fanfarras*. With the expansion of agricultural, merchant and touristic festivals in rural areas, live music programs have come to increasingly rely upon the music of *fanfarra* bands, even as performances also include what are regarded as more traditional community-based music and dance associations along with the *filarmónicas*.

2. *Fanfarras* as points of contact for global music and performance styles^[1] As part of a diverse flow of live global folk and musical production from outside of Portugal, top Romani

Romanian brass band *Fanfare Ciocărlia* toured Europe over the turn of the century making various stops in Portugal. They were brought to Aveiro in 2003 sponsored by *D'Orfeu* (Agueda), a dynamic, multi-faceted multi-cultural organization whose activities range from theater to folk music, world music, cultural exchange, etc. One of *D'Orfeu's* diverse cultural activities also supports bands from Portugal performing and touring nationally and internationally and brings bands from outside of Portugal to play in the country. Members of the *Banda Alvarense (Sociedade Musical Alvarense)* who would later create *Fanfarra Kaustika* were at the performance, having been invited by *Ciocărlia* and *D'Orfeu* to play a song for the Romani Romanian band. *Fanfarra Kaustika's* first public concert was in 2005 and their first musical recording was made in 2007. Influenced by their contact with the Romanian band and exploration of Balkan brass music, according to Brian Carvalho and tuba player Marco Freire, these original set lists were

“almost entirely Balkan covers.” Since, these early concerts, the musicians evolved a set list that is now around 80% original compositions of diverse musical styles.

Over the aughts, Ciocărlia played multiple dates including Guarda in 2007 and continue to play Portugal, even as recently as summer 2019. Other Balkan bands came to Portugal as well, including *Taraf de Haidouks* from Clejani Romani. The live performances of the band were also a part of their appearance in the Johnny Depp film *The Man Who Cried* (2000) and as well as publicity brought by Depp’s subsequent association with them. Part of a rising awareness of these sonorities and instrumental arrangements brought to Portugal by bands like *Ciocărlia* were also a part of the popular imagination as a result of the Emir Kusturica film *Black Cat, White Cat* (1998), which has also been influential among local bands that started playing songs from this region, and helped to build a receptive audience for these performances. Global encounters with music and performance were not only limited to the urban setting of Lisbon but extended to smaller cities and more rural areas of Portugal as well. Expanding internet access across Portugal from the mid-aughts on also exposed musicians in these musical schools to a breadth of brass music from the region, and accelerated access to the sound and performance style of other global brass bands as well. Seeing or hearing these bands play influenced musicians in Portugal who were impressed by the intricacy of the melodies and skill of the players and were attracted to their performance aesthetic. That Balkan brass ensembles also come from village brass band traditions, with musical knowledge passed on from generation to generation was a point of local commonality and something that impressed the would be *fanfarra* musicians. The experience had a profound impact on these musicians as they developed their own contemporary community- band music making outside of the structural confines of *filarmónica* performances. Expectations for community brass performances guided by contact with *música balcã* or “*música cigana*” [“gypsy music”] in Portugal, has shaped the popularity of these repertoires and interest in the intimate *feita*.

“Gypsy music” is a complicated category that includes many diverse traditions. Associated by some with the global popularity of the *Gipsy Kings*; for string musicians seeking different melodic arrangements and rhythm patterns, Django Reinhardt is a key reference point. Among aficionados of Balkan style music in Portugal, it is often used as a popular gloss for all kinds of brass, woodwind, percussion and string melodies, harmonies and rhythms, including musical repertoire reaching Portugal from Romanian, Serbian and other Balkan brass inspired ensembles, and including guitar and accordion music made by Romani Portuguese musicians in the city and regionally in itinerant and professional performances. Bands playing some or predominantly Balkan styled repertoires also developed outside of the *fanfarras* and

included dancers and dance troupes—developing tribal fusion and tuga-fusion³⁰ dance styles in Portugal.

Balkan music would also be influential to the *Farra Fanfarra* and *Kumpania Algazarra* co-project, led by Francisco “Kiko” Amorim and founded with key members of the projects since beginning. Kiko’s parents migrated to work in France where he was born, although they moved back when he was too young to really remember life before Portugal. He started playing guitar as a teen and would eventually study trombone in the *Sociedade Filarmónica os Aliados*, São Pedro de Sintra. Kiko is not alone, as the members of Farra Fanfarra have broad international musical experience and over the years have developed international musical encounters and exchanges with members of other community brass and wind musicians from other parts of the world. Some of the players in local *fanfarras* have also been trained internationally and carry with them their own global mobilities. Where other fanfarra musicians encountered this music through tours of bands from the region in Portugal, Kiko is an example of a player whose experience of the music was met through travel and performing in the region from which it came. He participated in an association sponsored youth exchange from Sintra to go to Kostanitz, Bosnia in 2000 where he met up and played with local musicians. These encounters greatly influenced his interest in brass and wind music from the region and the genre became an elemental part of Kiko’s musical studies³¹ and informed his participation in various “*musica balcã*” Balkan inspired music projects mounting dance parties, concert production, selecta shows, dj sets with live musicians doubling recorded tracks and other performance bands—at various public clubs and venues popular among audiences seeking these sonorities that exploded in the late aughts through the current decade. Kiko, along with other *Farra Fanfarra* / *Kumpania Algazarra* members were key participants in partnerships with other local producers, venues and associations in Portugal and worked with Weather Report, a cultural association. Weather Report mounted a series of concerts and other programs in their rural (Aldeia Galega) Sintra *sede*, which was used as a concert hall and rehearsal space hosting multiple brass, wind and percussion projects over the late 2000s through early 2011 until the space burned down in a tragic fire.

Beginning in 2004, Kiko would gather a number of Sintra brass musicians that he had been playing with to create a brass, wind and percussion ensemble

³⁰ With dancers incorporating trad-baile, their interpretation of *danças orientais* and other study of dance in local performances, often accompanying fanfarra and other live stage brass bands playing balkan repertoires.^[1]^[2]^[SEP]

³¹ Espírito Santo (2014) has written an exceptionally detailed history of the formation and earlier years of the Farra Fanfarra/Kumpania Algazarra co-project, including an analysis of Farra Fanfarra as a model for other bands and as a music school.

that would eventually develop into *Kumpania Algazarra*, and spawn a second fanfarra, *Farra Fanfarra*. These two distinct, but intimately entwined brass, woodwind, percussion, and string projects, evolved from Kiko's organization along with the collaboration of other key members including percussionist Helder Pakito Silva, saxophonist and guitarist Luis "Trinta" Barrocas, and sousaphonist Pedro Pereira. Joining with a group of local players, these musicians mounted a brass marching band that would evolve into *Kumpania Algazarra*. As more and more local musicians heard the band play however, they also wanted to participate and learn repertoire. Wanting to maintain *Kumpania Algazarra* as a smaller, fixed membership originals project, Kiko and key members created a second brass ensemble in 2006, one that would be open to anyone who wanted to join, *Farra Fanfarra*.³² The open *Farra Fanfarra* project has also evolved since the early days through the work of Paul Robert Hagenaar and Diogo Andrade (who also play with *Kumpania Algazarra*) as well as André Marques, Nuno Reis, and many other musicians. It also includes a group of younger members of *Farra Fanfarra* who joined the band years after its founding and were trained by older musicians and over time, have themselves moved into roles of musical and creative leadership in various naipes of the band.

In 2008, after having been organized and supported by other community cultural associations, the members of *Farra Fanfarra* founded their own association, the *Farra Fanfarra Associação Cultural* [*Farra Fanfarra Cultural Association*] (FFAC) a musical, cultural and civic organization. This association is a conduit through which the band operates as a fiscal entity and acts as a base to apply for mobility funds and organize association-to-association collaborations in Portugal and internationally. Although influential individuals in a fanfarra don't necessarily have official positions in its' supporting association, in *Farra Fanfarra* they often do.³³

³² This concept comes from filarmónica bands which are also conceived as open projects.^[1]^[2]^[SEP]

³³ I have been proud to have served in different "elected" and ad hoc officer positions in the *Farra Fanfarra Associação Cultural* including the *Presidente* of the *Mesa da Assembleia* (I am currently V. Pres of the *Mesa*). In *Farra Fanfarra*'s operational hierarchy however, these positions represent more the diversity of the association, and are formal roles rather than practical roles in these operations. Functional roles in the band are separate from official positions and the real power and creative control to make decisions in the band and association resides with a key core of officers and founders, who also have important roles in the association including the President, the Treasurer, Secretary and the Musical Director. In any event, the operation of the association is apart from the relations of the musicians playing in the band, and is anything but formal, with proposals and projects made frequently and encouraged among the members. Much like new songs or arrangements proposals are open to be discussed and are often broadly pursued by the entire band. Some members like Paul

Different projects in Portugal have different ideas and reasons arguing over whether a group should be open or closed. Although some fanfarra style bands, like *Kumpania Algazarra* and *Fanfarra Kaustika* do have occasional substitutes, they are moreover fixed projects, limited to particular individuals. Farra Fanfarra however is largely an open project, rather than “closed” in that musicians or other community members who wish to join the association or attend rehearsals are welcome, functioning in this regard like a *filarmónica* band. Public performances have gone through phases with more or less fixed groups of musicians playing shows, but in recent years given the growth of the band and the renewal of the project with an entirely new generation of players, Farra Fanfarra can play several concerts simultaneously, with different formations sometimes even playing at the same time in different locations. With newer members learning repertoire, this flexibility also allows the band to mount shows when musicians may be playing and earning money on conflicting performance dates with other projects. *Farra Fanfarras* paid gigs have included upwards of 20/20+ members, but with post-austerity Portuguese economies has diminished funds available for professional musical production; and the sizes of locally performing or travelling *fanfarras* has shrunk to 8/9-12/15 musicians, often even fewer.

As “open” a project as Farra Fanfarra is, most of those joining rehearsals have done so out of interested contact with musicians who are already in the band. Others have heard the band play and sought out opportunities to join rehearsals. There is an 18-year-old age limit to join Farra Fanfarra given the bands adult professional activities and social comportment. Once approached by the mother of a 15-year-old who wanted to join, Kiko remarked “pronto, esta aqui não é bem uma situação pelos miúdos.” [“this here isn’t exactly an ideal situation for young kids.”]. *Farra Fanfarra* and *Kumpania Algazarra* include many members of each band, and although the opposite is not the case, virtually everyone in the *Kumpania* is either an everyday member of the

Robert Hagenaar have contributed many Farra Fanfarra themes and are key figures in the musical *direção* of the band. Whatever the names of the positions, however, Kiko has been the key creative director and President of Farra Fanfarra with the exception of a brief break he took from having an organizational role for a couple of years before returning. His absence from daily operations presented some challenges to the identity of the band. Current musical directors, Haagenar and Andres Marques also have had significant input into the functioning of the band and the arrangement of *equipas* for specific shows as well as arrangements, along with input from different *naipes*, including Helder Silva and Diogo Andrade among the percussionists, Nuno Reis and Sandro Felix as trumpetists, and Rui Machado and Abuka as saxaphonists. The most prominent *animadoras* of Farra Fanfarra (Stefano Bottai and Marian Schou) are also public performance and artistic directors, and other performers have taken leads in various performative and creative aspects of specific performances. This is also apart from the association’s paid management positions organizing the activities of the band.

Farra, or plays with the band occasionally, often at FFAC events or as a supplemental or substitute musician for concerts. There are also two versions of *Kumpania Algazarra*, with one band designed more for *arruadas*, and the other for the stage. All the *Kumpania Algazarra arruada* band players have performed with Farra Fanfarra, but not all of the stage musicians do. *Farra Fanfarra* also hires other occasional musicians to fill out *equipas* or band rosters for concerts, who are usually hired for their musical abilities at quickly picking up repertoire and are always recruited through personal connections with existing members of the band. Many of these substitutes playing across all naipes play in various of Portugal's larger touring bands and include musicians who get the call to eventually join the rehearsals regularly or become frequent regulars for periods.

Observations that the local development of "*musica cigana*" or gypsy music among some of these communities in Portugal can be perceived as performative or cultural appropriation is a valid criticism but is undercut by the actual connections that the many individuals performing have created with one another as well as among some local, national and global Romani communities, and mutual professional collaboration in various projects. Challenging these critics, the musicians will say their engagement is an attempt to bridge genres and places with creative arrangements and creative styles. It is an approach or a kind *bushido* that promotes what musicians and others participating in the encounters call "*boa onda*," good vibrations, what are positive and effectively humanitarian and liberal-minded collaborative encounters with others.

The musicians themselves have said that they are embracing these global sounds and celebrating the cultures of the people that play them; and is part of their awareness of broader networks of international and local connection predicated upon their engagement with sustainable living and intentional promotion of human rights and social justice causes. They are proud of their openness to these broader communities and feel that they are paying a band and a composer homage by learning and performing their song. That many of these songs have origins in politically (if not musically) marginalized communities is also part of the performance power and is likewise a part of negotiations for openness and civic rights for marginalized populations in Portugal in what are traditional local Portuguese performative contexts. These tropes rely upon imaginations of "gypsy" musicians who belong to an unrooted and marginalized, but deeply enmeshed personal social community network. This is reflected in the performers and audiences own ruptured definitions of community and citizenship as a result of EU political "integration," international exchange, and community-based political and civic participation advocacy. Whatever the multiple attractions of the musicians to this soundscape, part of playing the music is to recognize the origins of historically marginalized groups and to participate in their liberation and inclusion. The sounds, however, are performed locally as an expression of civic participation.

The development of this musical and performative style in Portugal among both musicians and audiences in this early period made the encounters not solely about the actual music but also included the particular environments in which the music is played—intended to be intimate, face to face and in smaller gatherings, even as the bands also routinely performed larger amplified stage shows. The performative space of these encounters is often transgressive, a production of purposefully crossed musical styles and traditions.

Aiding civic participation as they confront their own economic marginalization and sympathy with inequalities, the musicians use their bands to participate in social debate. Protest music actions, rallies, and marches do not always have a license, and many of the band's unpaid performances are undertaken outside of municipal ordinances for the performance of live music. This invites confrontation with local authorities should they choose to challenge the right to the public gathering. A *fanfarra* is designed to facilitate spontaneous performances and a concert can be mounted in the time it takes to open a case. There is a profound sonoric power to a large horn and percussion ensemble that plays songs arranged to hit the instruments' peak decibel capabilities. The public's investment in the style and experience can make the concert difficult to disperse.

Farra Fanfarra (as well as Kumpania Algazarra) have played in spontaneous concerts in public spaces, including participation at the *Sines Festival Músicas do Mundo*, or street marches and concerts in parks without permits and after leaving a stage at the end of a concert to continue in the middle of the audience for a couple of more hours. Dealing with police and other municipal authorities with the power to levy fines has been an ongoing battle for live music in Lisbon. The financial crisis (and its aftermath) has greatly challenged musical production and local cultural and artistic economies. Parts of the city that were formerly rich sites of local community musical production have been dismantled as the city's pre-pandemic urban development favored uses of former largely abandoned public spaces to cater to tourists who have more money to spend on cultural activities and broadly divergent performance expectations than those living and working in the city. The cities Air BnB economy has not only been destructive to local residential communities but to local cultural production as well. Small community associations, some formed in earlier decades, others more than one hundred years old, like the *Lusitana Club* increasingly shut down as rents rose in areas targeted for touristic development or sold-out leases in sizeable windfalls. Public spaces in the city landscape at which *Farra Fanfarra* and other live musicians once played unheeded in the city by the municipal authorities—São Pedro de Alcântara, Adamastor, etc.—have in the new Lisbon been shut down by City Hall at the complaint and behest of private commercial investors. PSP and municipal officials will also harass unauthorized live performances, and can be especially aggressive in certain contexts, including shutting down festas, *bairros* and public transit to enforce noise and public gathering ordinances.

When its rehearsals were based in Lisbon, Farra Fanfarra would always take an August hiatus when their space—an associational cooperative—shut down for the month. Wanting to play, however, the band would give a series of clandestine, that is unlicensed, concerts at São Pedro de Alcantara, basically a public rehearsal that would turn into a Lisbon late-night un-sanctioned street party. In August 2013, this led to a tense moment when the band clashed with the city's municipal police for playing without a license, which escalated to machine gun-carrying PSP SWAT guards who were called in to disperse the crowd. The party was likely loud, but the only real threat of brutality was on the part of the municipal authorities with the guns. These kinds of actions reclaiming what were public spaces for gatherings and musical performance have been part of a broader crisis-inspired municipal crackdown on live performances in the city, related to austerity measures to bring Lisbon establishments in line with fiscal and legal ordinances. City authorities fine establishments with live music, using noise levels to control music production in the city in service of remaking urban neighborhoods to meet the needs of a gentrifying Lisboa. Brass bands and other musicians helped make the impoverished and abandoned centers of Lisbon safe for commerce with their local association performances and connections to community-based organizations. The musicians in these bands lost and continue to lose revenues, when, upon having helped to re-vitalize these abandoned areas, they were subsequently barred from playing the kind of music that brought the public necessary to revitalize the neighborhoods in the first place. Using fines for excessive noise was one part of making up for deficits caused by the financial crisis and the structuring of austerity measures adopted in the Portuguese bail-out. Bars and live music venues in Lisbon were routinely fined thousands of euros for unreasonably low (compared to what had been played in the neighborhoods for a decade) noise tolerances. The control of local music in Lisbon has reached a point where establishments with music licenses are connected via microphone and computer to what is effectively a municipal sound censor and are made legally and financially liable subjected to real-time fines. Further, in-house, sound levels are set on an interrupter that will cut amplification in the middle of a show if the decibel level raises to a sound level that is already at peak in the normal ambience of a bar or a small club on a busy night, even before any music has ever been played.³⁴ The effect that this has had on local paid performances has been profound.

³⁴ The closing of Adamastor or clearing out of Bairro Alto and other routine police public gathering measures has been increasingly enforced in Lisboa as well. An article about one of my field sites discusses the situation: "Lisboa. Som dos bares ligado em tempo real à Polícia Municipal." Ana Bela Ferreira, *Diário de Notícias*, March 08, 2017. <https://www.dn.pt/sociedade/lisboa-som-dos-bares-ligado-em-tempo-real-a-policia-municipal-5711374.html>

The bands also participated in popular political protest marches around stewardship of Portugal's economy during the global financial crisis, with musicians and *fanfarra* ensembles, as well as cultural associations marching, publicizing and supporting the numerous public rallies for Portugal's future during the period.

In a moment in which Portugal faced profound transformations in definitions of citizenship and civic participation and accelerated mobilities to and from Portugal as a result of EU integration, local musical production rather than replicating right-wing political discourse and anti-immigrant sentiment embraced broader connections among various international politically and economically marginalized communities through global brass band traditions. Musicians themselves feel they take a holistic approach to musical production and it is reflected in their own actions. They use the music to seek out shared and common experiences, and an alternative to social conflict in intercultural settings. These performances in public spaces and the nature of the bands' repertoires help them to socially and politically mediate positive encounters with difference, in encounters that seek to bring individuals across intersectional power categories into a communal local performance that itself embodies this diversity (Interview with Luis Barrocas 2016).³⁵

Brass music from the Balkan region has clearly influenced the *fanfarra* movement in Portugal, and for some is a defining style of the bands. It is important to recognize that for the musicians and other audiences, these sonorities and rhythms are only one influence of many on musicians whose work in the *fanfarras* is conditioned on their study of a broad array of musical schools and styles from around the world. Afrobeat, world folk traditions, as well as jazz, rock and blues are all as important to the development of the brass bands (Espírito Santo 2014).

Encounters with "*música balcã*" in Portugal is common among these bands in diverse national regions, but for some musicians—as has been especially the case in the *Farra Fanfarra* and *Kumpania Algazarra* co-project—their encounters with this music has also been in the places where it is produced. As a result of these contacts, other formalized mobility exchange networks among these community bands continue to develop through associational musical exchanges among brass music in parts of the EU and other geographies. Repertoires of music however also arrived in Portugal via various secondary or tertiary mobile diffusions. Portuguese musicians through their own or their families' labor mobility were exposed to different musical traditions prior to returning to Portugal. Privately funded travel or formalized EU funded international educational exchange projects also led to exposure to

³⁵ Interview with Luis Barrocas, of *Kumpania Algazarra* and *Farra Fanfarra*, over February 2010.

various sounds among musicians from Portugal in cities across Europe or other parts of the world. Artistic and cultural mobility exchanges promoted through the formalization of the European Union integration project has brought many of *Farra Fanfarra*'s musicians and performers to programs across Europe. The band has also participated in these kinds of youth exchange and music diplomacy projects promoting musical exchanges in regions of high recent or ongoing political conflict; including EU integration objectives of broader political and community belonging, which also form part of the ongoing resolution of the brutal and genocidal war that reconfigured the region (Danforth 1995).

Farra Fanfarra could trade playing "Balkan" songs along with other bands all night long, but the actual set list for concerts includes only a few songs per show that could be considered part of the genre, or Indian brass wedding music for example. The rest of the set consists of arrangements of afrobeat, kuduro, jazz, Brazilian frevo and samba, various Latin American rhythms (mambo, cumbia, salsa, salsero, bolero etc.), New Orleans jazz, blues, hip hop, Portuguese and international pop songs, ragtime, Irish and English reels, funk, reggae, blues, classic music, traditional brass and wind songbook, and songs playing *gadwa* (Arabic quarter tone scale system), etc. *Farra Fanfarra* even mounts fanfarra versions of genre cover bands for one-off concerts, including arrangements of heavy "metal" with *Xaranga Infernal*, a deep track reggae cover band called *Brasstafari*, and *Pimbrass*, a *fanfarra pimba*³⁶, playing classic popular *festa na aldeia* hit songs.

Fanfarra musicians also play in multiple professional projects and have a familiarity with playing diverse musical traditions of melodies and harmonies based on their work and their own personal interests. The bands they play in are popular national touring and recording bands across multiple genres and they bring personal expertise to the arrangements and performances of their other projects. For these musicians, *musica balcã* is no doubt a rich source in their study of intricate melodic lines, the arrangement of different voices among the *naipes* and harmonies; dominating these repertoires has aided greatly in their further artistic and professional development. It is ultimately, however, only one influence in a deep and expansive study of music. How a brass band audience categorizes a live experience is separate from how a band conceives of its own selection of repertoire and arrangements. To call the *fanfarras* Balkan music, "música cigana" is to see this influence as static and

³⁶ *Pimba* music features repetitive chord progressions (lots of 1-4-5, 5-4-1), and usually sexually suggestive lyrics and ribald and cheesy puns. *Pimba* bands, popular at local festivals, including the king of *pimba* and one of Portugal's best paid touring musicians Quim Barreiros, are synonymous with local definitions of village and community life in Portugal. This prompted alternative names other than *Pimbrass* including Quim Fanfarreiros, or Farranhit 541 (after the Kurt Vonnegut novel).

greatly misrepresents the broad educational training and dedication to explore global sounds that characterize the musicians in the fanfarra bands. Musicians in Farra Fanfarra—as with those in many of the more longer-lived *fanfarras* in Portugal—have a broad professionalized musical training. In *Farra Fanfarra* and other *fanfarras*, musicians have had formalized music education in conservatories and music schools studying theory, advanced musical training in jazz, classical training, etc; many have earned bachelor's degrees in music and some have advanced degrees (see Appendix 1). Musicians migrating to Portugal have also had contact with formalized education and among the *fanfarra naipes* nearly all players have played before or currently play with a filarmónica or community wind and percussion band, even if they may not be regulars—a pattern consistent with most other *fanfarras*.

The *fanfarras* in general (and certainly *Farra Fanfarra*), as international spaces of musical encounter also promote cultural and mobile encounters. *Farra Fanfarra* frequently hosts and participates in international festivals and exchanges of global brass bands, including closer relations with fanfarra style bands like *Nema Problema* (Milano), *Imperial Kikiristan* (Lyon, France), *Orquestra Cirque Voador* (Rio de Janeiro), *What Cheer Brigade* (Providence, RI), *Always Drinking Marching Band* and hundreds of other encounters among these bands and individual members with other global horn ensembles. Farra Fanfarra has benefited as a result of the band's rehearsals in Lisbon and Sintra, which give it access to a large pool of well-trained and interested musicians from all over Portugal and internationally—many of whom are studying music or developing their own professional careers. Brain Carvalho of the relatively rural Agueda's *Fanfarra Kaustika* recognized that the band would have benefited in their development from proximity to Lisbon or a larger urban center. As a result of their proximity to Lisbon, Farra Fanfarra has also had the opportunity to play for television and films including as guests on Portuguese talk shows, and to record soundtracks and act in television commercials and other professional media ad campaigns. Farra Fanfarra has also performed live music for street and stage shows on Portuguese television, such as RTP 1's 2012 Eurovision send-off for Portugal's entry into the Eurovision song contest, when the band played a balkan syncopated version of Madalena Iglesias' 1962 winner *Ele e Ela*.

Farra Fanfarra rehearsals are quick, concentrated, and run with precision. The band may give an impression of lackadaisical indifference to a casual observer, but this masks the musicians' serious attention and full concentration when it comes to their work and development. If there is sheet music for a new song, Fanfarra will play the song through a few times, with an objective of getting off the *pauta* or sheet music by the third try. Or the band will attempt to *sacar a malha* as they say, to learn it by ear. If you don't quite learn the song during the rehearsal, good luck, you have a week to figure it out at home. From that point forward the band just repeats and refines. Individual voices and

section arrangements are worked on as well in *naipes* or with the band, and it is not uncommon for the band to rehearse a specific break or melodic line even 10 years after the band has been playing the song to tighten it up.

Stage rehearsals have their own challenges, as playing at a far remove from an audience requires a different performative style. *Fanfarras* are ultimately bands designed to play music in close. *Filarmónica* bands have to march together and read music while playing, which is no small feat, but in addition to playing and dancing choreographies, complicating *fanfarra* performances is having to deal with all kinds of rough physical contact with and distraction from an up-close chaotic interaction with an audience. The songs are so rehearsed and so tight, and the musicians' ears are trained so highly, that one hears any *prego* (as the band calls a wrong note) like it was rock thrown at one's head. Negotiating uneven terrain, descending downstairs, hopping over walls, wading through dense crowds, getting smacked into by drunken dancers are no excuse to play a false note. A *fanfarreiro* (as *fanfarra* musicians can call one another), can be lucky only winding up with bruises having to wrestle with more exuberant members of the public in order to keep performing; every musician's worse nightmare (often realized) is having one's instrument damaged in the maelstrom of the performative encounter. These kinds of raucous informalities though are one of the draws for musicians, and the unpredictability and heightened social energy of the performances is a large part of their popularity with audiences.

Some of the performances can be joint collaborations between the bands and the economic and political objectives of the local village and municipal political authorities in which the bands are chartered and located. The bands make money from playing at festivals, music clubs, private concerts and the like, but *fanfarra* performances also take place when they are paid as a part of initiatives to provide entertainment by government municipal celebrations. This nationalization and internationalization of public/private collaboration in agricultural or professional association fairs and markets, which also include regional tourism draws, has been instrumental in the growth of the *fanfarras*. Octavio Costa and Miguel Cepa, who represent a craft beer professional organization, founded and continue to run the first and largest annual craft beer festival in Portugal, *Artbeerfest* in Caminha. The festival is an exposition supporting craft beer Portugal held like a *festa na aldeia* in the public square and off the streets of public *praças* in Caminha. The festival is also used by the Caminha municipal government to promote national and regional tourism to the picturesque Atlantic seaside village and is an important draw in the competition for prodigious tourist money from across the border in Spain. *Farra Fanfarra* and other walking brass and wind bands have played at the festival since the first edition in 2013. Costa said that bands like *Farra Fanfarra* are at once "consistent with Portuguese traditions" while at the same time, the bands represent "a newer performance style that is open to other

international musical encounter.” Costa and other organizers feel this is part of appealing to the local public and the promotion of what is ultimately a local product (and drawing tourists to these kinds of market fairs)—without compromising the feeling of a village *festa* and its role representing local communities, regional and national industries, and municipal arts programs.

Farra Fanfarra also plays a number of free concerts during the year. Some are local concerts in São Pedro de Sintra and Terrugem near the *Armazem*, which the band plays in exchange for the local municipal government’s support of the FFAC, and to offset costs for the band and association’s *sede*, its rehearsal space and recording studio (co-used by a number of other musical projects including *Kumpania Algazarra* and other global roots bands). Some of these performances take place as part of annual citywide celebrations such as the *Festas da Lisboa*, especially *Santo António* as well as *Todos os Santos* celebrations in other localities, along with national public celebrations during the year. Other free or public action concerts include events that the *Farra Fanfarra Associação Cultural* either organizes or in which they are invited to participate to promote civic activist and social justice causes. The band’s concerts at celebrations like *Santo Antonio* is part of a broader tradition of other itinerant brass and wind ensembles performing at *festas populares* in Portugal in performances outside of formal *marchas* (parades and reverent and irreverent processions). In more recent years, commercial manufacturers have even co-opted the band’s participation at such events. Industrial condiment manufacturer Paladin for example hired several Farra Fanfarra musicians and performers as part of a Santo António marketing campaign to represent the brand’s association with “traditional” Portuguese community life while also embracing newer cultural forms by effectively co-opting musicians and performative context to stage a commercial *arruada* through the celebration. Given the complicated economics for working musicians and performers, getting paid to play on the night and at other neighborhood *arraiais* and municipal sponsored stages is an important objective.

The band has also played a role in national telecommunications companies’ ad campaigns. In one example, Optimus (an earlier brand of one of Portugal’s larger global telecommunications groups) used recorded musical arrangements and acting performances by Farra Fanfarra and other popular Portuguese music and media figures in a series of advertisements as part of a national campaign to promote high speed internet sales in rural Portugal. Through performances of Farra Fanfarra and other brass *arruadas* the national television advertising campaign series attempted to bridge gaps between older traditional community life and the promise of a broader world possible by purchasing high speed internet. The fanfarra bands and their supporting associations work to communicate these representations because they indeed are community-based bands and maintain the function of local community cultural associations.

The more skilled and broader circulated *fanfarras* also help to support the professional careers of members. Filarmónica bands also get paid for concerts, but the money is circulated back into the association for its activities rather than to individual members, even as members are supported in part through travel expenses, paid meals, and musical training. That money is used however to directly benefit those living in the local community and helps pay for the expenses of maintaining a *sede*³⁷, and running the operations of the association. In *Farra Fanfarra*, however, only a small percentage of a musician's cachet is taken by the band to cover operating expenses, with the bulk of the money intended to be paid to members for performances. The band supports the fiscal reporting of the professional projects of the *sócios* or members of the association. Governmental approved receipts are increasingly required to play music professionally in the city—another of the outcomes in local communities' negotiation with municipal and national authorities over EU fiscal policy and austerity measures, which resulted in a greater push on the part of the municipal authority to not only levy taxes, but also to control and industrialize cultural production at local public venues. Smaller concerts in these venues had previously been part of the casual economy, a way for musicians to quickly make money. Professional musical work in Lisbon, however, has been increasingly been controlled by fiscal authorities through rigorous policing of invoices for concerts played, and registration of events in compliance with municipal ordinances and national tax law. These regimes have largely left the musicians behind, drastically shrinking their pay and opportunities to perform.

Playing in multiple musical projects is how professional musicians earn a living in Portugal, which for some also includes studying for advanced degrees, earning teaching certificates, teaching lessons, and other occasional substitutions and temporary projects. Others have opened clubs, produce music or eventually leave Lisbon for greater opportunities in pursuit of life and professional career goals. The regular work of *Farra Fanfarra* has helped to develop musicians' careers including musical and artistic training, including experience in mounting professional performances as well. The *fanfarras*, especially as the popularity of these kinds of projects have grown over the past decade-plus makes the performances important money makers and valorizes their efforts to master a chosen instrument.

There are numerous challenges to professional music careers in Portugal. The high skill level of even casual players has set audiences expectation for

³⁷ A *sede* is a physical meeting space, usually owned or with the lease held by the association. Although it refers to a building at an address, the *sede* is also an association's practical space of activity and creation. For *fanfarras* it is where the band rehearses, records, has parties, etc., and is effectively the "spiritual center" of the band.

live music, not least of which is severe limitations on the market for private paid performances of bands. With rare exceptions, the numerous free public concerts during the year sponsored by governments and associations that pay the bands a *cachet* without charging the public a gate, has contributed to a culture that eschews paying high ticket prices for national performers. Further the small size of Portugal as a music market makes large paid stage shows in the cities really only financially fruitful if held infrequently. Even the top paid acts in Portugal don't play a large gate charged show more than a few times a year and in general there is a limited amount of gate money to be made playing in the country.

Mentioned previously were musicians who, as part of professional mobile labor flows, have come to Lisbon from other parts of Portugal, Europe and internationally. There are also several key international players in *Farra Fanfarra* including foundational figures Stefano Bottai, a performer of *palhaçaria* that served as the band's longstanding primary front person; as well as Carlo Copadoro a saxophonist, tuba player and trumpeter, etc., who played in street bands in Italy including a Milano *fanfare*, *Nema Problema Orkestar*, which also visited Portugal and participated in exchanges with the band. Stefano had studied *palhaçaria* in Barcelona with trailblazing master Django Edwardes, and has travelled around Europe, Asia and South America working as a professional and itinerant *palhaço*. Making Portugal his base, Stefano worked and studied at *Chapitô* an association and school of modern circus performance at the Costa de Castelo, Lisbon. Mariana Schou, *Farra Fanfarra*'s current primary *animadora* is from Porto but came to Lisbon to study and perform. Another international member of both *Farra Fanfarra* and *Kumpania Alazarra* over this time who remains a key contributor to the band is trumpeter, flugelhorn player and trombonist "Paul Robert" Hagenaar from Holland. A frequent traveler in Portugal who had previously lived in Porto, Paul Robert was trained among some of Holland's top audition bands and other top international youth orchestras. As one of the principle musical directors of *Farra Fanfarra* since shortly after having joined, he has introduced songs and writing arrangements in addition to running rehearsals and other administrative responsibilities.

The band includes many other internationally trained musicians, as well as musicians with connections to former colonies and as a part of labor mobilities to and from Portugal and international diaspora communities from outside of continental Portugal—including Mozambique, France, the US as well as the Azores and Madeira. Other international members have studied music elsewhere included those living in Lisbon from Holland, Austria, France, Italy, Germany, Israel, Spain, Brazil, Belgium, Poland, Slovenia, and Colombia. Many have come to Portugal as a result of the EU-wide Erasmus and Erasmus + educational exchanges as well as other educational, arts and music mobility programs, which have directly and indirectly brought musicians

to the country. Many of these musicians have participated temporarily in these projects and some have stayed in Portugal to work professionally as key figures in the development of live music.³⁸

National musical encounters of *fanfarra* bands in Portugal have been commonplace. Farra Fanfarra has participated in these kinds of informal encounters dating back to the bands' founding, and the FFAC has hosted more formalized *fanfarra* band encounters including Brass d'Ferro (2013³⁹ and 2014). Many of the *fanfarras* have promoted band encounters, including *Famalicão da Serra's* Cultural Association's brass encounter, that invites local and national *fanfarras* to perform in the village; *Fanfarra Kaustika* has hosted *fanfarra* encounters in Agueda, *Peña Kalimotxo* or as it is called now, the *Kalimotxo Orquestra* has hosted *fanfarras* and other brass and wind at the *Festival de Lavre*. Playing for Lavre's village *feira* was in fact the reason that the *fanfarra* formed in the first place. Recently, in 2019, Minde was the site of *Brass iT* an association sponsored festival of national and international brass and wind ensembles, including *Kumpania Algazarra*. Jazz Minde festival has long supported brass and wind music, inviting *Farra Fanfarra* to play the festival in 2012.

There is an awareness of the performances and recordings among the *fanfarras*—easily gained from jointly participation in stage concerts and *arruadas* or from keeping up with fellow bands' social media postings—that promotes relationships of collaboration and friendly competition. As a showcase of skill, the encounters are a way to measure individual and group development against others, as well as encouraging camaraderie and developing professional networks among the players who may later be asked to join other musical projects or to substitute a musician for a show. As is the case with any band, members of a *fanfarra* may want to explore different musical directions or might have other reasons for founding a new brass music, including mobilities for professional goals, as was the case when members of *Fanfarra Sacabuxa* came to Lisbon. In another example, the *Bizu Walking Band* as it was called at its founding, was started by a core group of *Farra Fanfarra* musicians from Cartaxo including Diniz Silva, Rui Machado, e Sandro Félix with other musicians from the region and Ribatejo where there are a number of prominent *filarmónica* and horn projects.⁴⁰ *Bizu's* rehearsals at the *Sociedade*

³⁸ See for example *Associativism and Volunteerism. Manual of Good Practices. Social integration of young migrants through participation 2017*.

³⁹ Espírito Santo 2014 provides a detailed description of the 2013 edition.^[1]^[2]

⁴⁰ Celebrated American jazz saxophonist Wayne Shorter, played in a community *filarmónica* while living in and spending time in Portugal over his life. Shorter's wife Ana Maria Patricio (who he was with from 1966-1996 when she perished in the tragic TWA Flight 800 accident) was from Aveiras de Cima and Shorter is reported to have rehearsed and played in the *Filarmónica Recreativa de Aveiras de Cima*.

Filarmónica Cartaxense were a lot closer for them than the hour drive to Sintra, but it also gave them some freedom to explore other musical directions and to create and dominate other repertoire. The members of *Bizu* in *Farra Fanfarra* continued to play for both bands, and given the familiarity of the musicians with one another, the bands have shared *cartazes* (billing in common concerts and festivals) and recruit and borrow members of each group for shows and rehearsals.

The competition between different bands and among musicians is both collaborative and as musicians auto-evaluate themselves, instructive, helping to push the *fanfarras* to develop and evolve. Like *Farra Fanfarra/Kumpania Algazarra* the proximity to Lisbon has also helped many bands including *Bizu*, *Fanfarra Sacabuxa* and *Fanfarra Original Bandalheira* etc. Competition to book shows in the city has caused *fanfarra* and other horn ensembles in Lisbon to raise the quality of their playing, professionalism and performance style. What has helped art however has hurt the bands' economic success, which is a part of broader forces that have lowered *cachets* for performing musicians in Lisbon including as a result of post-crisis austerity policies.

A number of the *fanfarras* and *fanfarra*-style bands play frequently outside of Portugal. *Kumpania Algazarra* is a regular performer on the European festival and club circuit, where it competes on national and international levels with international originals touring bands. Awareness of and competition among *fanfarra* style brass ensembles is not limited to national bands. *Kumpania Algazarra* also represented Portugal at the first *Haizetara* music festival in 2006 a brass music competition and exhibition sponsored by an autonomous cultural organization chartered by the municipal unit of Amorebieta-Etxano (Bizkaia), Pays Basque. Meeting the *Always Drinking Marching Band* (Barcelona) at the festival, *Kumpania Algazarra* travelled to Catalonia where it won first prize at a Barcelona international brass and wind encounter. *Bizu*, when it gave street performances was also invited to and won the Dole (France) festival of *Cirque et Fanfares*. *Farra Fanfarra* has won two of Europe's big global brass festivals and various national *fanfarra*-encounter festivals, including as the "Best International Band" in global brass festivals *Haizetara* (2016) and at the world renowned *Guca* festival in Pancevo, Serbia (2018).

At *Haizetara*, *Farra Fanfarra* saxophonist Mateja Dolsak won the best musician at the festival. From Slovenia, Dolsak plays in a number of other Lisbon projects including *Kumpania Algazarra* and studies and teaches music in Portugal. Like Dolsak, there have been several women musicians in *Farra Fanfarra*, including in the percussion section, as well as in trumpet and saxophone *naipes*, reflecting increases of women musicians in Portugal's *filarmónicas* and musical conservatories. Despite this opening however, a structural element of the *filarmónica* adopted by the *fanfarra* bands in Portugal has been to inherit them as a moreover male dominated musical space.

Gendered naipes still exist in *fanfarras* – even if they are less so than other brass bands once were—in part reflecting sex and gender specific social learning of instruments in Portugal. One of *Farra Fanfarra*’s key members and creative directors is Mariana Schou, for example, the band’s popular and prominent long-time frontwoman and *palhaço*. Among global *fanfarras* I have seen women play every instrument and there are many all-female bands. Even as the *fanfarras* have created space to open gender roles for female musicians in Portugal, they yet remain far behind their international counterparts.

Farra Fanfarra has also been contracted to play regional, national and international music festivals throughout Portugal, and are paid for private concerts and club dates. The association also offers public benefit concerts, or other civic minded or civic activity performances and actions. Members of *Farra Fanfarra* also belong to and participate in multiple other arts projects and community public welfare associations aside from the FFAC and make proposals for the band to collaborate. For example, Mariana Schou and *Fanfarra animador* Oliverinho are two *Palhaço* Doutores (lit. Clown Doctors) in the Association *Remédios de Riso*, a team of Lisbon based *palhaços* who try to make the hospital stays of children more bearable. Members of the association have worked with the Red Cross and joined with *Farra Fanfarra* to offer a concert for a fund raiser. Recollecting some shows, *Farra Fanfarra* played for Portugal’s Cerebral Palsy Association for a concert at an annual party; there was an *arruada* concert up and down the streets of the Baixa supporting an *Associação Sem Abraço* street action handing out condoms and health information as part of an HIV awareness and STD health education campaign. Over the late 2000s *Farra Fanfarra* helped to organize the annual *Marcha de Marijuana* marijuana legalization parade marching from the Jardim de Amoreiras down to *Praça Camões*. The band has also been paid for political campaign performances, almost always for Bloco Esquerda, Partida Socialista or for the Communist Party, (if one considers the *Avante* Festival a political rally, although it may more fairly be classified as a popular national leftist and progressivist music festival and solidarity celebration). The multi-stage performance venue for *Avante!* on the *Margem Sul* bank across the *Tejo* from Lisbon, presents a weekend series of eclectic concerts of well and lesser-known national bands playing in basically every kind of music project in Portugal.

Embodying ideals of communitarianism, fairness and equality *Avante*–like *Boom Festival* and *Salva a Terra*, and other attempts to mount eco-sustainable arts encounters—is a festival that celebrates the horn collectives’ own civic-minded orientation and political and intellectual aesthetic. This is a spirit of encounter shared by the *fanfarra* bands.

3. Political Causes, protests, and *fanfarra* bands: local and international contexts.^[SEP]As pointed out above, *Farra Fanfarra* participates frequently in concerts and street performances as part of a broader civic engagement project

to promote human and civil rights for marginalized groups in Portugal. According to Kiko Amorim, an objective of these street bands was always to participate in local political marches and to take an activist stance in national politics and in issues effecting local communities. When Portugal faced the deepest governmental cuts, wage reductions and unemployment during the early 2010s global financial crisis in the country, members had been active organizers and key participants in political protests in efforts to support associations and local communities to call attention to and address local causes of social and economic inequality. The voluntary association made up of the collective of brass musicians in *Farra Fanfarra* and *Kumpania Algazarra* has frequently collaborated with organizers of both guerilla and state sanctioned social justice causes. The band has also been hired directly by political parties and has been contracted to play at national day celebrations, as well, including Portuguese language celebrations and musicians participation in concerts and collaborations with migrant mobile labor communities in post-colonial contexts and among Portuguese migrant communities in the Diaspora.

The spectacle mounted through these political interventions, be they officially sanctioned or guerilla protest concerts, can help ensure a protest or event gets in the news. In a more professionally produced political party performance, including these bands is a part of putting on a PR or news event. As with all street performances, the *fanfarras* and horn musicians have significant input into the logistical and performance aspects of such events. This generation of well-educated citizens have spent the first part of their lives since the adoption of the Euro preparing for professional careers and now face dubious job prospects. The kind of professional work sought in the communities of post-college educated citizens in Portugal's cities and rural areas is simply not available in the country given its professional and productive output. Further exacerbating these processes has been the sell-out of historical residential neighborhoods in the city center, as the tourist economy has forced local residential communities to become too expensive for long term residential renters to remain. Exploding Air B n B property buy ups, and a speculative real estate market driven by financing from outside of Portugal has been a factor causing values of local properties to more than double in the space of ten years. Urban municipal zoning policies governing how properties are sold also include rules about how music is presented, played and financed in the city, and the rules do not favor the preservation of associational and unlicensed local live musical performance, a tradition in the city for generations. Given the civic role of these events and their governing community organizers, the production of local culture, and participation in civic life have been greatly stressed and dramatically altered. During the crisis many migrant musicians left Portugal, but even before the crisis, for too many of Portugal's talented young citizens, those opportunities were better pursued outside of the country.

The fanfarra associations and their musicians, along with many other social and cultural associations in Portugal took an activist role in the popular political marches over the period. The crisis in Portugal and integration into the Eurozone fomented a more rigorous taxation system and internationalization of the city space. At the same time, it provided the young residents with few opportunities for their own professional development beyond secondary education. The austerity transition to a more robust taxation and regulation regime was the condition of Portugal's acceptance to the financial bailout. Intended to solve unemployment it only exacerbated economic and social inequalities that existed in Portugal prior to the crisis.

These musicians and other young people belonged to the so-called *Geração à Rasca*, a generation of youth in Portugal with an insecure future. Many young and old musicians helped to support broader popular protests in Lisbon and other urban centers around the country during the financial crisis, including a major protest manifestation on March 12, 2011; as well as other largescale marches in the subsequent period—which brought more individual marchers than had been seen since the 1974 overthrow of the dictatorship.

Negotiating the terms of the crisis and the structural economic limitations on professional work as a musician in Portugal is a challenge at every pay-scale. The related ongoing transforming mass commercialization of tourism in Lisbon, fed by international economic speculation at the expense of the city's residents, affected *Farra Fanfarra* in specific ways.⁴¹ The band originally left Sintra for Lisbon in an agreement with *Bacalhoeiro Coolectivo Cultural* shortly after the residential and artists collective opened, to hold rehearsals and store gear at the space in exchange for a few concerts a year. Bacalhoeiro was located in what was then a largely abandoned stretch of the Lisbon riverfront along *Rua dos Bacalhoerios* from *Campo de Cebola* to *Tereiro de Paço*, and was a key local sponsor promoting community events. The neighborhood included an important historical square around the Casa dos Bicos—once owned by the Afonso do Albuquerque, architect of Portugal's global trade empire in India; and today the location of the Saramago Foundation, housing the papers of the Nobel Laureate. Prior to the crisis, this was a less travelled part of Lisbon, which had a number of neighborhood cafés, even as they also served some tourists. With an increase in tourism in general and especially an increase of cruise ships nearby, many of these establishments found economic success pivoting away from supporting a more local and residential clientele to increasing international tourism and factors previously examined related to exploding property values. The whole neighborhood was targeted for substantial renovation as part of Lisbon's municipal waterfront

⁴¹ This situation has itself been the cause of some local protest and has included horn musicians as well.

development project, and in a situation typical of many other urban development dislocations in Lisbon and elsewhere, local lease holders raised rent and sold properties or leases on rental agreements that put them beyond the capacities of local wage earners. Even as the associations have sought out other parts of the city in which to thrive and push back against local uses of public spaces, the cultural life of the local residential communities has been challenged through these transformations and have implications for civic participation rights, including uses of public spaces in decisions over sustainable and just economic development. The band's rehearsal space would remain in Lisbon for some more years at another association space, Arte e Manha, on Avenida Duque Loule, before this space was also shut down for violations of newly imposed city noise and public meeting ordinances as a result of its' broad late-night popularity. Eventually *Farra Fanfarra* moved into the band's and *Kumpania Algazarra*'s current rehearsal space in Fontanelas, Sintra. The armazem is an extraordinary location but it is situated in a rural aldeia of Sintra. These urban processes on rural culture have had a counterintuitive effect in some cases, as *Farra Fanfarra* returning to Sintra had the effect of further integrating the association and its cultural support back into Portuguese smaller population rural spaces.

The many working musicians in *Farra Fanfarra* play in many different projects, take up teaching, and are lifelong students of music and music theory. Their own orientation with these economic forces⁴² and the already precarious state of mounting a professional musical career or raising a family was stressed during the crisis and by the current Portuguese music market—raising the stakes of their civic action and participation. In more recent years the band and *Farra Fanfarra Associação Cultural* projects have increasingly participated in human rights, educational and civic initiatives, in conjunction with international associations located outside of Portugal as well. The *fanfarras* in general are enthusiastic supporters of travelling international musicians as well as performing and plastic artists and other global brass bands. Given *Farra Fanfarra*'s profile in Lisbon and connections and collaborations of many of the members, it is often a first

⁴² There are a couple of dark jokes that make the rounds at Farra Fanfarra told by Vinicius Magalhães, a trombonist from Mozambique who grew up in Portugal and has lived for long stretches working in different parts of England. In addition to *Farra Fanfarra*, Vinicius is a key member of one of Portugal's first widely popular Afrobeat bands *Cacique '97* as well as other horn ensembles in Portugal. Talking about musicians' professional prospects, Vinicius always gets a knowing laugh when he asks: "Question: What's the difference between a musician and a family sized pizza.....? Answer: A family sized pizza is enough to feed a family." Or in his other version of a similar sentiment: "how do you make a musician leave your doorway...?" "You pay him for the pizza."

point of contact for international bands and individual musicians looking for places to play music. The local bands help arrange local contacts and spaces to set up shows, arrange loaner instruments for the visitors (especially the not-so-easily transported sousaphone) and often provide beds and transportation.

One interesting project mounted in 2009/10 was hosted by *Farra Fanfarra* and *Kumpania Algazarra* musicians as well as the *Weather Report* cultural association, creating a joint band with the other ensemble and musicians from Tel Aviv. An early *Farra Fanfarra* musician living in Portugal, Michael Ben Yosef, worked to bring over musicians he played with back in Israel, for some concerts in Portugal. The *Balmaaschaan Warehouse Orquestra* as the collaboration band called itself shared common repertoire, taught one another songs and created a joint repertoire of klezmer, *gadwa* (Arab quarter tone scale system), and global Balkan repertoires. The band played their own concerts in and outside of Lisbon, including a joint concert hosted at the weekly Cais do Sodré show of the band *King Mokadi* (in which several *Farra Fanfarra* musicians play) in an encounter sharing songs with the night's habitual musicians.⁴³ I also went to a post-Midnight mass/Christmas dinner concert held at the Weather Report in Sintra that included performances of *Kumpania Algazarra* and the *Balmaaschaan Warehouse Orquestra* in concerts that started after midnight dinner and then lasted past dawn of December 25.

Bands such as *Farra Fanfarra* and *Kumpania Algazarra* have travelled extensively outside of Portugal on similar exchanges as well. *Farra Fanfarra* participated in various exchanges in Italy with street horn bands as a result of connections between players in the two countries. In a trip to North America, *Farra Fanfarra* was hosted by Providence's *What Cheer Brigade*, for a joint performance at *Nick a Nees* to help expenses for the Portuguese band's two-week New England tour. Calling themselves a "punk-brass band" *What Cheer Brigade* itself won the people's choice for best international band at the Haizetera music festival in 2010 and then won it again at the 10-year champions reunion. Interestingly, Greg Moore, also has some influence and contact with *What Cheer Brigade* which still plays one of his arrangements. After leaving Portugal, Moore gave workshops in Boston and Providence, and would be a key figure in the founding of the US Honk Festival movement, which has in recent years been a part of the spread of community-based walking brass bands in multiple and North American and growing international cities. *What Cheer Brigade* in Providence also has had at least two

⁴³ The six-year running weekly Lisbon musicians jam night was forced to end as a result of new municipal rules governing the cultural production of music in Portugal.^{SEP}

Luso- American musicians from the local Portuguese community who trained at Portuguese *filarmónicas*⁴⁴

Most of the musicians in *Farra Fanfarra* have themselves took part in international music encounters, and studied in various parts of the world, but through the concerted efforts of the FFAC, the opportunities for these kinds of encounters have also increased. The association arranges funding and creates structural relationships with other international associations to mount joint projects that promote youth educational mobility, and civic and human rights.

The projects of *Farra Fanfarra* are numerous and have brought the musicians over the past several years on multiple exchanges with students from Serbia, Israel, Germany, Albania, Italy, as well as other associational collaborations supporting the band in other parts of Europe, South America and North America.

Many of these international encounters are put together by the band on a shoestring, and funded from multiple sources, with the hope of at least making a little bit of money. Many have included the participation of different kinds of foundational cultural support, with many recent activities sponsored by EU integration funds for associations and cultural and educational mobility through Erasmus, Erasmus+ and other institutional collaborations.

One such trip brought *Farra Fanfarra* to Gozo, Malta for the program “Small Towns, Big Ideas” an EU project promoting international EU contact among smaller EU municipal units. *Farra Fanfarra* – representing rural Sintra – played in several concerts along with other more and less traditional walking horn bands and street performers from small villages in Sicily, outside of Rome, and Estonia, in Gozo to play a concert and perform in several *arruadas* with local brass marching bands in rural community commemorations on the small Maltese island – who despite its size, has a prominent and proud tradition of *filarmónica* style community based marching brass bands. Exposure to these divergent performative styles within the genre, assists musicians’ training and professional development, and with the bands housed in common living spaces, sharing meals and travelling jointly around the island for special government sponsored programs, it allows for more sustained and intimate opportunities for contact. Through the encounter, participants engaged with one another—ostensibly about music—but also effectively through a program that constructed broader in-group definitions of the “local” in terms of their common experiences – and not based on their discrete community geographies. The inclusion of the bands marching through the streets of the small island insured that the public would

⁴⁴ The band also founded Pronk, intended to be an independent local civic protest-oriented street brass festival. In an example of the collaborative nature of these encounters, Farra Fanfarra is working with other fanfarras in Portugal to help support the Providence band’s tour of Portugal post-covid.

also take part in these cultural reconfigurations implicated in efforts to internationalize insular, rural EU spaces. *Farra Fanfarra* has also taken part in international projects among Portuguese migrant settlement communities in New England. The multiple performances and workshops the band put on in these communities reconfigured local definitions of Portuguese identities and by challenging local migrant community conceptions of what constitutes “traditional” Portuguese cultural production.

Since 2014 the FFAC has had a longstanding international association collaboration through *Erasmus+* with the *Roter Baum* youth association in Berlin (and also Dresden), involved in various projects with this and other international cultural associations in projects funded to foster EU mobility education—and support broader EU- wide cooperation and integration through social justice projects. As part of “Roots and Ways of Cultural Diversity in Music” *Farra Fanfarra* met with other European associations to perform in Berlin’s *Karneval der Kulturen*, a celebration of multi-cultural diversity and human rights expressed in a parade through the city that brings out millions of spectators and is broadcast live on national television stations throughout the country. On a float built by *Roter Baum* and a participating theater association of international artisans, *Farra Fanfarra animadores* and musicians joined with some local musicians, multiple international associations and the youth at the center to collaborate, organize, rehearse, and perform the musical and choreography components for the German association’s televised performance at the *Karneval*.

Roter Baum is a youth center in Marzahn-Hellersdorf, a town in former East Berlin that was the locality of a prominent German refugee center and residential community, which faced threats from increasing violent right-wing anti-migrant and anti-refugee protests and neo-nazi activities. The youth center sought to create a safe space for young people in the community of all backgrounds and citizenship status; and used these musical and artistic encounters to embody the spirit of inclusion and social justice promoted by the *Karneval der Kulturen* as part of their programmed activities and services. Working with the international associations, the projects brought these talented artists and musicians to the association to take and offer workshops, put on concerts and other programs, and jointly take part in local cultural events. The float, choreography and musical performance, the group created was a knee play critical of “fortress Europe” that promoted understanding and cooperation with both refugees and migrant mobilities. Broadcast on television across Germany, the production represented Marzahn-Hellesdorf as part of public responses that broker civic, political and economic inequalities across national and other categorical identities.

“Music for Human Rights” was an even more ambitious *Roter Baum* and *Farra Fanfarra* collaboration project that brought musicians and artists though the *Erasmus+* program for production, musical performance, and

human rights workshops rotating among each of the countries, creating mixed bands and exchanges among participants from Berlin, Germany; Pancevo, Serbia; Banja Luka, Bosnia Herzegovnia; Torino, Italy; Jerusalem and Tel Aviv, Israel; and Fontanelas (Sintra) Portugal. Each association in turn hosted the others for weeklong events in their respective communities. Events were varied, but always involved attempts to use music training, arts workshops, and concert production as part of a broader philosophical encounter with human rights to reach across various categorical divides, including nationality, ethnicity, race and religion. At the end of the week, the bands played headlining concerts at the *festa da igreja*, São Pedro de Sintra local church's annual summer festival. Members of the FFAC were volunteers and organizers of the visit, with *Farra Fanfarra* providing a free public performance on the final night of the festival.

For EU policymakers, these association-to-association projects help shape local public presentations that are intrinsically and explicitly diplomatic exercises. Stimulating these encounters includes the building of EU funds to meet strategic objectives for economic and political integration and playing for these small community audiences across Europe, the *fanfarras* and fanfarra style bands announce the cultural and personal exchanges facilitated by the Schengen.⁴⁵ The musicians' themselves talk about these encounters in terms loftier aims, however, and use them to widen their own participation in global professional contact networks. Their open approach to repertoire selection and performance style makes them popular as they assist local community-based engagements with broader mobilities of labor, tourism and capital, that have left communities of labor migration and the EU's disparate economies confronting broad social, political and economic inequalities.

As discussed above, the public, supported by local political administrative units responsible for promoting culture, have repurposed local town and community *festas*. The *fanfarras* have become such an important part of this transformation in part, because they themselves embody the transformations of village life. Performance spaces in village *festas* still include filarmónica bands as well as *ranchos folclóricos*, and popular *pimba* music, however, the emergence of *fanfarras* demonstrates how these rural spaces continue to be points of global encounter and represent one important part of renewed lively local association civic and cultural activities.

These associations have been increasingly relied upon as the vehicle for national and local projects as part of Portuguese state and EU internationalization project promotion, while serving in local contexts as conduits of global brass and wind cultural production. Receiving EU funding through these associations, the brass, wind and percussion musicians perform as part of the institutional

⁴⁵ See for example the efforts of the EU's Jacques Delors Institutes guiding mission facilitating cultural exchanges and political and bureaucratic integration.

integration of the confederation. As Lahusen points out, the associations “do not form or represent civil societies as a whole, yet are of importance for institutionalizing related action forms, social roles, collective objectives and identities. The assumption therefore is that the Europeanization of civil societies is under way through the establishment of a more consistent field of civic associations – both on the supranational level of the EU institution, and in view of cross-national networks of private organization” (Lahusen 2006, 121).

The institutional power of these associations creates a vehicle of civic agency for members that transcends local contexts for EU wide and international forms of civic activism. It is at this personal level of agency however, that the encounters have meaning to the musicians, and through the human connections and the opportunity to participate in a global craft. Farra Fanfarra’s participation in these projects was discussed by trumpeter Sandro Felix, who participated in nearly all of the association’s exchanges over the course of the past 5 years. Discussing “integration” and “connection” to other parts of the world and the EU he said, “there are some parts of the EU that are less EU than other parts... or... from a Portuguese perspective... had a very different way of talking about some of the issues.” Speaking specifically to exchanges in and with musicians from Serbia, and Bosnia Herzegovina, as well as Israel, he continued, “for example, the way they talk about religion or migration or who they are, differed greatly from Portugal where we think about migrants. There are problems here, [with the treatment of migrants in Portugal], but.... I don’t know how to say it... it’s just *mais facil* [easier].” For Sandro, no matter where it is played, “music creates a common language that overcomes difference. When we are making music none of this difference matters, because we are participating in something together, if it sounds good, it doesn’t matter what nationality you are, you are going to like it, and that creates solidarity independent of whatever your point of view. It’s equal and positive for everyone. Music creates positivity, makes an incredible union and promotes friendship and equality.”

Sarmiento (2007) reads the emergence of many of the larger summertime music festivals in Portugal and the transformation between folklore music to the more internationalized forms of music produced at them as an important feature in the opening of Portugal to the world in the post *25 de abril* period, including increasing the country’s access to ever more diverse international acts. He also points to how the modernizing tensions between Portugal’s rural populations and its more urbanized and internationalized youth culture (which pit traditional forms of cultural expression against emerging norms of social comportment) are mediated and expressed through these international music festivals (*ibid*:13-14). How the emergence of an independent consumer class in modern Portugal—people with specific tastes in music and money to spend on it—have been a driving factor behind many of these transformations leads Sarmiento to point out how private companies and municipal authorities have

a prominent role in shaping definitions of Portuguese music based on which performers are invited to play at the festivals. (*ibid*:7). Similarly, this process reflects the decision to bring *fanfarra* style bands to play at these events, in which the public performance of music becomes driven by commercial considerations and transforming definitions of Portuguese cultural production in a phase that Boiko has termed “post-folklore” (cit. in Baumann 2010).

What is interesting in this case is that the *fanfarras* have turned many of these ideas on their head. For example, although youth culture is paramount in driving national music production, the transformation has come about in a much more circulatory flow of sounds and performance expectations, as cultural production moves from rural spaces to urban spaces as much as it does the other way around. The *fanfarras* also represent a different model for overcoming the modernizing tensions between rural and urban contexts, given that the bands have a clear connection to rural and traditional village forms of cultural production and social organization.

Another related factor is how Portugal’s presence in the EU has broadened categories of migrant and local identities as Portuguese themselves move back and forth and international migrants/tourists come to and from the country, which have affected both the creation and conceptions of Portuguese cultural production. Rojek and Urry (1997) treat this as a problem of the global mass production of music with connotations for the homogenization of cultural forms, a concept that this paper challenges. Baumann (2010) offers a nuanced understanding of music production in relation to globalization—calling attention to tensions inherent between local cultural production and its relationship to broader economic and political considerations. Citing Hannerz’ (1995) discussion of cultures that are “no longer anchored in a particular region” and Appadurai’s (1990) dimensions of global cultural flows, Baumann points out how ethnic, media, technological, economic and ideological constructions lead to a local experience in which tourism and migration raise issues of multiculturalism, with local identities shaped through complex repertoires of images and narratives that emerge to challenge and structure inequality. These local identities are situated in pluralistic and democratizing processes brought about by situations of broad cultural contact.

The concentration of acts one finds at international music festivals for a fixed time are replicated in the kinds of musical production one encounters in a city throughout the year. Such musical scenes act as “pioneers in propagating the peaceful side, developing new, creative forms of behavior that lead to mutual respect between different cultures and to breaking down culturally determined prejudices” (Baumann 2001, 9-10) It is a notion that has particular resonance for Portugal’s place in local, regional and global power hierarchies in this post-Democratic, post-colonial, post-EU period, as complex local identities emerge in contexts of increased migration (including intra-EU migration and migration among the Lusophone sphere)

and tourism, confronting new definitions of territorial belonging and civic engagement. International acts from Europe, Asia, Africa, North and South America etc. are commonplace on Portuguese television, radio, and its stages. That these styles have been absorbed by local audiences and performed by local musicians' shapes what constitutes local musical production, even definitions of "traditional" forms. There is a tension between traditionally oriented music and music made for a broader public's "global" consumption (into which also fits the local performance of migrant music) – that is between universal and particularistic understandings of cultural identity. Baumann terms the process "transcultural encounter:" migration and travel have made the world smaller, but against a common wisdom that perceives globalization as homogenizing, this smaller world is also simultaneously far more diverse.

Several studies have examined related phenomenon in Portugal, for example, in relation to Lusophone African migrants. Evora (2006) points to associativism among Cape Verdean associations (in which music and dance production form part of local activities) pointing out the importance of music and dance for community integrative functions, both in the projection of ethnic identities while also working to promote local belonging. Miguel *et al*⁴⁶ in a study of Lisbon performances by migrants of *Kola San Jon*, a Cape Verdean rural cultural practice encompassing music, dance, and cultural artifacts, examines how folklore music and dance is used to mark social identity and as "resistance" in moments of cultural contact for subaltern and minority groups. A Pioneer and leading researcher in the study of popular music in Portugal, Castelo Branco and Freitas Branco (2003) discuss folklorization and the broad importance of music and dance among Diaspora communities and in the construction of local identities through the practice of these older cultural forms.

The *Fanfarras* highlight transformations in migrant forms as they adapt to local situations in the process of creating new forms. This is consistent with McDonnell's (2008) overview of how Portugal's *Buraka Som Sistema* has transformed traditional Angolan *Kudoro* rhythms, integrating them with electronic and synth house music so that the beat has a broad appeal in Portuguese and European dance clubs. The new sounds have interestingly also made a return to Angola where the collaborative music has also become influential and popular, as Angolan audiences are also interested in hearing newer forms of folk-trad music, adding another layer of complexity to

⁴⁶ Ana Flávia Miguel, Isabel Castro, Flávia Duarte Lanna and Alexsander Duarte: "Quatro estudos de caso sobre a música e a identidade em Portugal, Cabo Verde, Moçambique e Brasil". Paper presented at *II Jornadas de Estudantes de Musicología y Jóvenes Musicólogos*. Madrid, 2010.

analyses of political uses of material culture in post-colonial mobilities. Vanspuawen (2010) similarly discusses the swirl of musical collaboration among Portuguese speaking migrants and Portuguese residents in Lisbon emphasizing the use of such collaborations as they are employed to advance politically constructed “Lusophone identities” in CPLP contexts. Associativism is a part of creative intercultural endeavors in which political considerations create connections, however the musicians themselves consciously articulate what they are doing.

The *fanfarras* supply a counter-perspective to notions that outside marketing influences and global performance styles results in the decimation of older forms of local cultural production. While reflecting economic globalization, increased mobility, and flows of international cultural production to rural spaces, the bands have nonetheless adapted, repurposed and invigorated community-based music making as a way to structure and dynamize social relations that promote economic participation and civic engagement. Whatever the sounds played by various kinds of bands, *fanfarras* among them, the community-based music association stimulates and supports local cultural production, assists government and local private commercial interests, and are a part of a collaboration that offers support for local economic activity. Post-EU changes to Portuguese political and economic integration into the EU shape these bands role in community-based music-making and reflect notions of co-existence in pluralistic democratic spheres. Performing as local bands in local spaces they nonetheless anti-essentialize fixed identities – as their community participation, aesthetic and reception helps them to broaden the definition of tradition and local expectations of musical production. The bands help to democratize public spaces and support local and regional economies by participating themselves in the civic life of the communities in which they perform. These newer expressions of community based musical production re- write rules for authenticity and supply material cultural wherewithal as part of narratives to remake older constructions of local, regional, and national identities. This music production in Portugal is difficult to cleanly characterize when compared to forms of music that are pre-occupied with the reproduction of official discourses of identity (Holton 1995). This is not “fakelore,” however, it is something new that has deep personal resonance to audiences; and in which community based local cultural production has the relevance to support political and civic action. It is a notion that has particular resonance for Portugal’s place in the new European order, as complex local identities emerge in contexts of increased migration (including intra-EU migration and migration among the Lusophone sphere) and tourism. The bands and their affiliated associational organizations aid local communities to think about, confront, and adapt to reconfigured definitions of territorial belonging; and are catalysts of civic participation to address inequalities, human rights, and social justice.

Bibliography

- Alge, Barbara. 2013. Transatlantic Musical Flows in the Lusophone World: an introduction. *Transatlantic Musical Flows in the Lusophone World. The World of Music* (new series) 2(2): 7-24.
- Appadurai, Arjun 1990. "Disjuncture and Difference in the Global Cultural Economy. " *Theory, Culture & Society* 7 (2):200-310.
- Balsas, Carlos. 2007. "City Centre Revitalization in Portugal: A Study of Lisbon and Porto". *Journal of Urban Design*, 12 (2):231-259.
- Batalha, Luís and Jørgen Carling. 2008. *Transnational Archipelago Perspectives on Cape Verdean Migration and Diaspora*. Amsterdam: University Press.
- Baumann, Max Peter. 2010. "Festivals, Musical Actors, and Mental Constructs in the Process of Globalization". *The World of Music* 52.1 (3): 294-313.
- Béhague, Gerard. 1997. "The Global Impact of Portuguese Music and Musical Institutions: a Preliminary Sketch". *Portugal and the World, the Encounter of Cultures in Music*. Salwa El-Shawan Castelo-Branco, ed. 71-80. Lisboa: Publicações Dom Quixote.
- Brucher, Katherine. 2009. "Viva Rhode Island, Viva Portugal! Performance and tourism in Portuguese- American bands". *Building Ethnic Communities: Portuguese-Americans along the Eastern Seaboard*. Andrea Klimt and Kimberly da Costa Holton, eds. University of Massachusetts-Dartmouth, Portuguese in the Americas Series.
- Brucher, Katherine. 2013a. "Composing Identity and Transposing Values in Amateur Wind Bands". *Brass Bands of the World: Militarism Colonial Legacies, and Local Music Making*. Ed. Suzel Ana Reily and Katherine Brucher, 155-176. Burlington Vermont: Ashgate.
- Brucher, Katherine. 2013b. Crossing the longest Bridge: Portuguese bands in the Diaspora. *Transatlantic Musical Flows in the Lusophone World. The World of Music* (new series) 2 (2): 99-117.
- Castelo Branco, Salwa, ed. 2011. *Enciclopédia da Música em Portugal no Século XX*. vols 1-4. Lisboa: Círculo dos Leitores.
- Castelo-Branco, Salwa El-Shawan ed. 1997. *Portugal and the World, the Encounter of Cultures in Music*. Lisboa: Publicações Dom Quixote.
- Castelo-Branco, Salwa El-Shawan; Branco, Jorge. 2003. "Folclorização em Portugal: uma perspectiva". *Vozes do Povo: A folclorização em Portugal*, Salwa El-Shawan Castelo-Branco e Jorge Branco, eds., 1- 21. Lisboa: Celta Editora.
- Castelo-Branco, Salwa El-Shawan. 1997. Five Centuries of Cross-Cultural Processes in Music. *Portugal and the World, the Encounter of Cultures in Music*. Salwa El-Shawan Castelo-Branco, ed., 31-42. Lisboa: Publicações Dom Quixote.
- Castro, Paulo Ferreira de. 1997. "Musical Nationalism, or the Ambiguities of Portugueseeness". *Portugal and the World, the Encounter of Cultures in Music*. Salwa El-Shawan Castelo-Branco, ed., 163-170. Lisboa: Publicações Dom Quixote.
- Christian Lahusen. 2006. European Integration and Civil Societies: Between Welfare Regimes and Service Markets in *Europe in Motion. Social Dynamics and Political*

- Institutions in an Enlarging Europe*, Maurizio Bach, Christian Lahusen and Georg Vobruba eds. *Edition Sigma*. https://www.researchgate.net/publication/265144057_European_Integration_and_Civil_Societies_Between_Welfare_Regimes_and_Service_Markets
- Corkill, David and José Carlos Pina Almeida. 2009. "The Portuguese World Exposition of 1940. Commemoration and Propaganda in Salazar's Portugal: The 'Mundo Português' Exposition of 1940," *Journal of Contemporary History*. 44(3):381-399.
- Damatta Roberto. 1978. *Malandros e Heróis: Para Uma Sociologia do Dilema Brasileiro*. Rio de Janeiro: Zahar Publications.
- Danforth, Loring, 1995, *The Macedonian Conflict. Ethnic Nationalism in a Transnational World*, Princeton NJ, Princeton University Press.
- Desarnaulds, Victor, Monay, G. and Carvalho, A. 2003. Noise from amplified music played in discotheques, pubs and clubs. *Proceedings of the 5th Euro-Noise*. Naples.
- Espírito Santo, Maria José Nogueira do. 2014. *A Voz do Imaginário Balcânico: metáfora identitária de um colectivo musical em Lisboa*. Dissertação de Mestrado em Ciências Musicais, variante de Etnomusicologia.
- Finnegan, Ruth. 1989. *The Hidden Musicians: Music making in an English town*. Cambridge University Press
- Hannerz, Ulf. 1995. Cosmopolitans and locals in world culture. *Global Culture. Nationalism, Globalization and Modernity*. Mike Featherstone, ed., 295-310. London: Thousand Oaks; New Delhi: SAGE publications.
- Holton, Kimberly DaCosta. 1998. "Dressing for Success: Lisbon as European Cultural Capital". *The Journal of American Folklore*, 111/ 440.
- Holton, Kimberly. 2005. *Performing Folklore: Ranchos Folclóricos, from Lisbon to Newark*. Bloomington: Indiana University Press.
- Klimt, Andrea Klimt and Kim Holton (eds). 2009. *Community, Culture and Makings of Identity*. N. Dartmouth, MA: Tagus Press, University of Massachusetts, Dartmouth.
- Kubik, Gerhard. 1997. Cultural Interchange between Angola and Portugal in the Domain of Music since the Sixteenth Century. *Portugal and the World, the Encounter of Cultures in Music*. Salwa El-Shawan Castelo- Branco, ed., 407-430. Lisboa: Publicações Dom Quixote.
- La Barre, Jorge de and Bart Vanspauwen. "A Musical Lusofonia? Music scenes and the imagination of Lisbon". *Transatlantic Musical Flows in the Lusophone World. The World of Music (new series)* 2(2): 119-146.
- Leal, João. 2009. *Azorean Identity*; Leal "Festivals," *Construção da Nação e Associativismo na Emigração Portuguesa*. Ed. Daniel Melo and Eduardo Caetano da Silva, *Construção da Nação e Associativismo* Lisboa: Imprensa de Ciências Sociais.^[1]_{SEP}
- Leal, João. 2011. *Azorean Identity in Brazil and the United States: Arguments about History, Culture and Transnational Connections*. North Dartmouth, MA: Tagus Press, University of Massachusetts, Dartmouth.
- Leal, João. 2016. Festivals, "Group Making, Remaking and Unmaking." *Ethnos* 81 (4): 584-599.
- McDonnell, John Fader. 2008. "The Mothership Connection". *Billboard*. 52:78-78.
- Melo, Daniel and Eduardo Caetano da Silva (eds.). 2009. *Construção da Nação e Associativismo na Emigração Portuguesa*. Lisboa: Imprensa de Ciências Sociais.

- Mitchell, J. Clyde. 1956. *The Kalela Dance*. Rhodes Livingston papers 27. Manchester: Manchester University Press.
- Moniz, Miguel. [Forthcoming]. Migrant Labor Class and Racialization Processes: Mill workers, unionization and associations in Portuguese communities in industrial New England. *Migration and Mill work: Portuguese Communities in Industrial New England*, Miguel Moniz and Cristiana Bastos editors. University Press of New England.
- Moniz, Miguel. [Forthcoming]. "Assimilability and the racialization of industrial migrant labor in New England: Social exclusion, imagined mobilities and contemporary Day of Portugal celebrations". In *Portuguese Literary & Cultural Studies*, special issue on mobilities. Andre Novoa, ed.
- Monteiro, César Augusto. 2009. *Campo Musical Cabo-Verdiano na área metroolítica de Lisboa: Protagonistas, identidades e música migrante*. Tese submetida como requisito parcial para obtenção do grau de Doutor em Sociologia, ISCTE-IUL.
- Monteiro, Nuno and Antonio Costa Pinto. 2011. "Cultural Myths and Portuguese National Identity," in *Contemporary Portugal. Politics, Society, Culture*, ed. Antonio Costa Pinto. New York: SSM Columbia University Press.
- Newsome, Roy. 2006. *The Modern Brass Band: from the 1930s to the new millennium*. Burlington: Ashgate.
- Palmberg, Mai. 2002. "Expressing Cape Verde: Morna, funaná and national identity." *Playing with Identities in Contemporary Music in Africa*. Mai Palmberg and Annemette Kirkegaard, eds. Uppsala: Nordiska Africainstitutet.
- Radecki, Henry. 1979. *Ethnic Organizational Dynamics: The Polish Group in Canada*. Waterloo, Ont.: Wilfrid Laurier University Press.
- Reily, Suzel Ana and Katherine Brucher. 2013. *Brass Bands of the World: Militarism Colonial Legacies, and Local Music Making*. Burlington Vermont: Ashgate.
- Rojek, Chris and Urry, John (eds.). 1997 *Travelling Cultures*. London: Routledge.^[17]_{SEP}
- Sardinha, João. 2009. *Immigrant Associations, Integration and Identity: Angolan, Brazilian and Eastern European Communities in Portugal*. Amsterdam: University Press, 2009.
- Sarkissian, Margaret. 2002. "Playing Portuguese: Constructing Identity in Malaysia's Portuguese Community". *Diaspora: A Journal of Transnational Studies*. 11/2:215-232.^[17]_{SEP}
- Sarmiento, João. 2007. "Festivais de Música de Verão: artes performativas, turismo e território". *GEO-Working Papers. Núcleo de Investigação em Geografia e Planeamento Universidade do Minho-Instituto de Ciências Sociais*. João Sarmiento e António Vieira eds. Braga: Universidade do Minho.
- Scott, Allen J. 1999. "The cultural economy: geography and the creative field". *Media, Culture & Society* 21: 807- 817.
- Seiber, Timothy. 2002. "Composing Lusophonia: Multiculturalism and National Identity in Lisbon's 1998 Musical Scene". *Diaspora: A Journal of Transnational Studies* 11 (22): 163-188.
- Turner, Victor. 1969. *The Ritual Process*. Chicago: Aldean.
- Vanspauwen, Bart P. 2013. "Cultural struggles in the lusofonia arena: Portuguese-speaking migrant musicians in Lisbon". *Afrika Focus*. 26 (1): 67-88.

Appendix

The organized and associational musical schools of musicians studying in Portugal among *Farra Fanfarra*'s musicians in this 2012 snapshot demonstrates the breadth of their filarmónica and conservatory training. *Filarmónicas*: Banda Filarmónica “Os Aliados” de S. Pedro de Sintra (various), Banda Filarmónica de ACULMA, Banda Filarmónica “12 de Abril” Travassô (Águeda), Banda Filarmónica do Mucifal, Banda Filarmónica de Pêro Pinheiro, Banda Filarmónica de Sines, Banda Filarmónica União Lapense, Banda da Casa Pia de Lisboa (various), Sociedade Filarmónica Providência, de Vila Fresca de Azeitão, Sociedade Filarmónica Palmelense Loureiros, Sociedade Filarmónica União e Progresso de Abrigada, Sociedade Filarmónica Lealdade Pinheirense, Sociedade de Instrução Musical Quinta do Anjo, Sociedade União Musical Alenquerense, Sociedade Musical União Recreio e Sport Sinnense. Conservatórios: Academia Nacional Superior de Orquestra de Lisboa, Conservatório Nacional de Lisboa, Conservatório Regional de Coimbra, Conservatório Regional de Setúbal, Conservatório Calouste Gulbenkian Aveiro, Conservatório da Covilhã, Conservatório de Santarém, Conservatório Escola Profissional das Artes da Madeira, Conservatório de Alkmaar (Hollanda), Conservatoire Régional de Paris (França) Conservatorio Tartini, Trieste (Italy), (USA) Berkeley College of Music, Boston (USA). Jazz schools: Escola de Jazz do Barreiro, Escola de Jazz HotClub de Portugal (various), Escola de Jazz JB Jazz (various), Escola de Jazz Luís Villas Boas HCP, Escola de Jazz do Seixal, Escola de Música de Cascais Escola de Musica Leal da Camara, Escola Superior de Música de Lisboa, Escola Profissional de Artes da Beira Interior, Escola de Música da Baden/Viena (Áustria), Oulun Konservatorio (School of Pop-Jazz) (Finland) Falmouth Public Schools brass and wind orchestra (EUA). Professional orchestras: Orquestra Gulbenkian, Orquestra da Câmara Portuguesa, Orquestra Ligeira de São João de Areias, Big Band Escola de Jazz do Barreiro, Fanfare Onderling Genoegen de Krommenie (Holanda), Orquestra Escolar e Companhia de Teatro de Baden (Áustria) and also a tunido playing in the Tuna Templária. Educational degrees in the study of music include Licenciaturas: Escola Superior de Musica (Lisboa); Ciências Musicais, Universidade Nova de Lisboa (various); Musica Moderna, Lusiada; Música na Comunidade; and a Mestrado in Ciências Musicais, Universidade Nova de Lisboa.

**MUSICIANS, REPERTOIRE AND CONTEXTS
IN AUSTRIA, BRAZIL AND SPAIN**

From Zarzuelas to Military Bands: Building a Spanish Musical Identity

Gloria A. Rodríguez-Lorenzo

The military bands were one of the most important educational and professional institution for the wind musician's life in Spain from the 19th century onward. They influenced the appearance of the civil bands, which origins were often linked to Spanish military corps. In addition, military and civil bands served as a medium to legitimize the municipal council's activities and as a propaganda tool. Both even had an important role in the weaving of societies, identities, and in the construction of public spaces. This study aims to delve into the wind band repertoire and its reception, considering the interactions with the audiences in the urban public spaces, throughout some cases of study. The comprehension of the re-significance process of zarzuela's excerpts that were transformed in military anthems like the sailor prayer from the well-known zarzuela titled *El Molinero de Subiza* (Oudrid 1871) will be studied here to understand the interactions between military and civil spheres in the construction of the soundscape and musical identities of Spanish cities.

Introduction: Between Military and Civil Bands

Military bands¹ were one of the most important educational, professional and cultural institutions in Spain, building the soundscape as well as being one of the most significant Spanish musical identities, from the early 19th century onward (Rodríguez-Lorenzo 2012; 2020).

Military bands and their music were used to inflame the praise for the King as well as military or political heroes, especially after military or politically complex events (militaries uprisings, such as by the lieutenant-colonel Rafael

¹ Military and civil bands had always been wind bands whereas Brass bands are a rare and unusual phenomenon in Spain. Thus, the use of the terms "military band" and "civil band" always refers to wind bands in this article.

de Riego)². The relevance of military bands as a representative of political order and as mediums of social control, made easier that they performed in urban public spaces and theatres, especially during the revolution and restoration of institutions and policies. Besides this, and as a result of Napoleonic wars' ending, military bands started to have more flexible roles beyond their own military activity, frequently starting to perform in civilian musical environments since 19th century onwards (Viçarová 2008; Herbert & Barlow 2013; Marosi 2015). The presence of military bands, as many other countries, gradually increased in cities and towns, through parades, processions, benefit concerts, popular festivities, bullfights and even at municipal events in Spain. In addition, military bands started to serve as a medium to legitimize the municipal council's activities, and also as a political propaganda tool.³ As a consequence, Spanish sources show military bands performing in institutional ceremonies at least since 1814, making easier people's participation in such events.⁴

Military bands influenced the appearance of civil wind bands, whose first steps were often linked to Spanish military corps, as in the case of the Banda de Música de Toro [Band of Toro] (Muñoz 2018) or of the Banda Municipal de Música de Albacete [Municipal Band of Albacete] (Sánchez 2008), whose origins lie in a musical grouping of National Militia in the middle of the 19th century.

In fact, most of the military bands' traits were also adopted by civil bands. Their administrative organization was set by Royal Decree in 1875.⁵ It distin-

² Fernando VII "the Desired", who first had embraced the liberal ideas collected in *La Pepa*, re-established an absolutist monarchy after Joseph I Bonaparte, cheating and generating social unrest in the most part of the Spanish population but also in the army. The discomfort was growing up until January 1820, when the lieutenant-colonel Riego started a military uprising. The king, quickly taken prisoner, accepted the constitution on March 1820 and gave power to liberal ministers, starting the Liberal Triennium.

³ Spanish Musicology has been focused on studying political hymns and songs, and how they are made with simplicity to be sung by the people, in order to transmit the patriotic ideals (Celsa Alonso, 1997 or Cortés and Esteve, 2012), but the role of the military and civil bands in conveying social control and propaganda, has been frequently ignored by Spanish musicologists.

⁴ Two early examples can be seen in: "Málaga, 1.º de agosto de 1814", in: *El Procurador General del Rey y la Nación*, no. 89 (25 December 1814): 727-728. Accessed December 26, 2019 <http://hemerotecadigital.bne.es/issue.vm?id=0004367763&page=5&search=BANDA+MUSICA&lang=es> "Santiago de Galicia 24 de febrero", in: *Miscelánea de Comercio, Política y Literatura*, no. 370 (4 March 1821): 1-2. Accessed December, 26 2019. <http://hemerotecadigital.bne.es/issue.vm?id=0003916867&page=2&search=BANDA+MUSICA>

⁵ "Real Decreto 10 de mayo de 1875. Ministerio de la Guerra", in: *Gaceta de Madrid*, 145, no. 131 (11 May 1875): 595. Accessed at 10 January 2020. <https://www.boe.es/datos/pdfs/BOE//1875/131/A00395-00395.pdf>

guished between bandmaster and three categories of players, according to the role of musicians inside the band (soloist or *tutti*, for example). Moreover, this regulation also established a public contest to become a member of these military bands. The structure of these contests was applied in civil bands, especially since 20th century onwards, to qualify a bandmaster or a player. Especially professional civil bands, such as Banda Municipal de Madrid [Municipal Band of Madrid] or Banda Municipal de Barcelona [Municipal Band of Barcelona] adopted these characteristics and included all these requirements in their regulations.⁶ The uniform (Figure 1 and Figure 2) adopted in civil bands is also another element from military bands, a type of costume that has remained in civil bands (professional and community bands) until the end of the 20th century.



Figure 1. 2nd Sapper Regiment Wind Band. Source: musicaingenieros.webcindario.com

⁶ One example of the requirements of a military public contest to become a bandmaster can be consulted here: “Ministerio de Marina. Real Orden Circular”, in: *Gaceta de Madrid*, no. 327 (23 November 1909): 380. Accessed 11 January 2020. <https://www.boe.es/datos/pdfs/BOE//1909/327/A00380-00380.pdf> Regarding civil public contests, one example could be consulted in: Ayuntamiento de Córdoba (1897). *Reglamento para la reorganización de la Banda Municipal de Música de Córdoba y creación de la academia de la misma*. Córdoba: Imprenta y Librería del Diario de Córdoba. In addition, one of the most significant, impressive and detailed regulation about this kind of public contest, could be found in: Ayuntamiento de Barcelona. *Reglamento para la Banda Municipal de Barcelona*. Barcelona: Imprenta de E. Bosch, 1919.



Figure 2. Municipal Band of Madrid. Source:
La Ilustración Española y Americana (June 15, 1909)

In addition, the use of a repertoire by wind bands and its reception thereof by audiences in urban public spaces, allow us to see clearly the interactions between the military and civil spheres, as well as to observe how bands had an important role in the construction of societies, of identities, and of public spaces.

Military world and zarzuela

The zarzuela was one of the most important Spanish lyric spectacles in Spain, from the 1850s onwards. Characterized by popular plots (almost always comic) and by contemporary urban music which brought together influences of European, American and Spanish music: waltzes, polkas, pasodobles, jotas, jazz rhythms and fox-trot might all appeared together in the same piece. It was common to find that city life was represented in a zarzuela, along with political commentaries (Cortizo 2002).

For example, *La Gran Vía*, by the composers Chueca and Valverde, addresses the urban growth of Madrid. In this zarzuela, the characters are the most famous streets, or the archetypal people of Madrid.⁷ The characters talk

⁷ Working classes transformed urban landscape, as a consequence of the exponential urban growth of Madrid since mid-19th century. Workers, servants and other employees that came from all over the country, transformed the day-to-day in the city. Their expressions, style of dress or the manner of speaking together with regional people characters, were showcased as archetypes in this zarzuela.

about the consequences of building the *Gran Vía* avenue, a modernist symbol which entailed the demolition of a huge number of buildings and streets. Because of this demolition, people were annoyed with this project, and the Zarzuela reflected this popular feeling (Rodríguez-Lorenzo 2020).

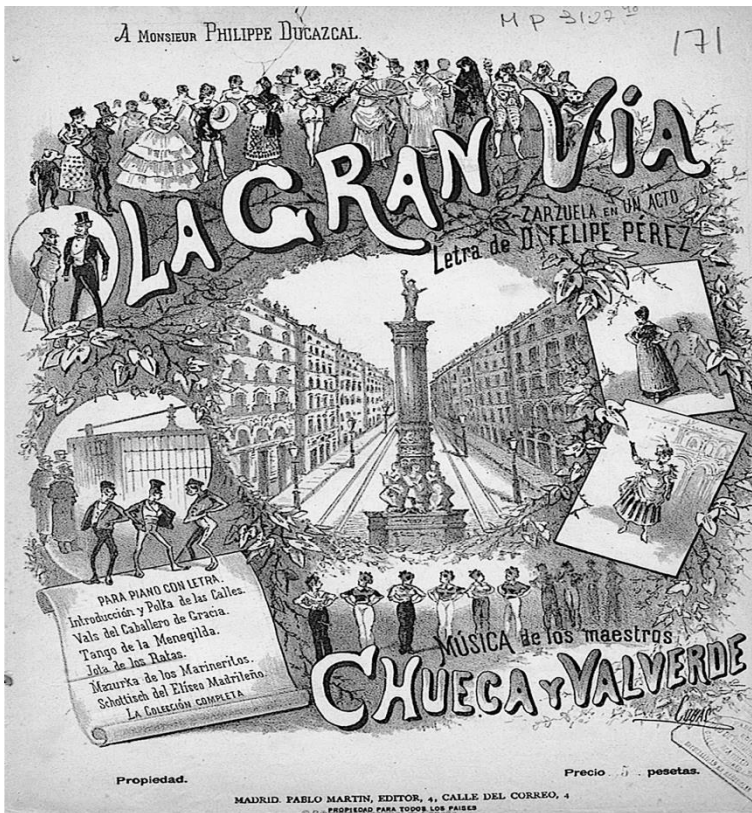


Figure 3. *La Gran Vía*, by F. Chueca and J. Valverde (1886). Source: BNE

As a result, it is not a surprise that the zarzuela became a favourite activity for the working classes, even faced with the arrival of the cinema, in the early 20th century. The popular plots and bright music connected the zarzuela with thousands of people in cities and towns, and even villages (Salaün 1997). Adaptations and transcriptions from successful zarzuelas started to circulate, at the same time as lyric companies performed them all over the country (Alonso 2009; Sobrino 2018; Giménez-Rodríguez 2018; Rodríguez-Lorenzo 2018).

Zarzuela also occupied public spaces, particularly through band transcriptions of zarzuela excerpts (Mejías, 2009; Rodríguez-Lorenzo 2012; 2013). Both military and civilian bands, such as the San Bernardino Asylum's band

(Llano 2018) or the Sapper Regiment Band (Oviedo 2003), performed them in promenades, streets, and parks.

Nevertheless, the interactions between zarzuela and military music are less known. Many composers of zarzuela studied and served in the Army before becoming famous lyric composers, such as Francisco Barbieri (Casares 1994), Cristobal Oudrid (Cortizo 2002) or Ruperto Chapí (Ibneri 1995), along with many other civilian musicians. The result was thousands of zarzuelas in which the plot was based on military topics (Table 1).

COMPOSER	DATE	ZARZUELA
Rafael Hernando	1849	<i>Colegialas y soldados</i>
F. A. Barbieri and M. Gaztambide	1855	<i>El sargento Federico</i>
C. Oudrid	1879	<i>El molinero de subiza</i>
F. A. Barbieri	1884	<i>Los fusileros</i>
	1885	<i>El sargento Federico</i>
G. Giménez	1893	<i>Los voluntarios</i>
R. Chapí	1894	<i>El tambor de granaderos</i>
F. Chueca and J. Valverde	1894	<i>Cádiz</i>
Ruperto Chapí	1895	<i>El cura del regimiento</i>
G. Giménez	1897	<i>La guardia amarilla</i>
M. Fernández Caballero	1897	<i>La viejecita</i> <i>El guerrillero</i>
R. Chapí	1898	<i>Los hijos del batallón</i>
	1903	<i>El equipaje del Rey</i> <i>Academia militar</i>
V. Lleó and C. Vives	1908	<i>Episodios nacionales</i>
A. Saco del Valle	1909	<i>Tropa ligera</i>
P. Luna	1913	<i>Los cadetes de la reina</i>
P. Marquina	1914	<i>La primera centinela</i>
F. Alonso	1915	<i>El teniente Vaselina</i>
J. Martín Domingo and F. Alonso	1918	<i>El soldado de Nápoles</i>
P. Luna	1922	<i>Los dragones de París</i>
	1944	<i>El Pilar de la Victoria</i>

Table 1. A selection of zarzuelas inspired by military world, composed by military and civilian musicians. Source: *Diccionario de la Zarzuela. España*, edited by E. Casares, vol. 1-2. Madrid: ICCMU, 2006.

***Salve Marinera* or how a zarzuela provided a hymn for the Spanish Navy**

It is significant that the model for the modern zarzuela had been a lyric work, in which a romantic plot is developed around the Spanish War of Independence (between 1808 and 1814). This zarzuela was *Colegialas y soldados* [Schoolgirls and soldiers], composed by Rafael Hernando in 1849.

Spanish musicologist (Casares 1994 or Cortizo 2002) has considered this zarzuela to be the starting point for the revival of the genre in the nineteenth

century: three-act zarzuelas in which Italian, French and German lyric influences are perfectly blended with Spanish music.

In 1870, Cristobal Oudrid, the son of a military man, composed *El molinero de Subiza* (Cortizo 2002). Its pseudohistorical plot recounted the uprising of Spanish nobles against King Ramiro I, in Navarra, in the 12th century. The first act finished with a procession around a church, at which point an anthem to the Virgin Mary was sung by all the characters and the chorus (Eguilaz 1871). Surprisingly, the Spanish Navy adopted this as “Salve Marinera” and turned it into what has been its official anthem since 1872: An Anthem of Stella Maris. According to military sources (Maestro 2008; Museo Naval, 2018), a group of sailors from a training ship of the time, called “Asturias”, had been to the theatre in Ferrol⁸, had heard this zarzuela, and had returned to their ship, enthralled by this anthem. They popularised it, and thanks to them the Spanish Navy adopted it to be sung in all its ships, schools and headquarters.

Other sources describe a different sequence of events. *El molinero de Subiza*, premiered on December 20th, 1870, had an unexpected success: it was performed daily, for almost 300 performances (Cortizo 2002). The libretto was published on January 19th, 1871 (Eguilaz 1871). The text for this anthem is dedicated to the Virgin Mary, but there is no reference to the Stella Maris, the protector of sea people (called Virgen del Camen by Catholics). It is even more curious that the music, published in the same year, shows different lyrics, turned into a “*Salve Marinera*”, a hymn dedicated to her (Oudrid 1871).

LIBRETTO (Eguilaz 1871)	
Salve, estrella de los cielos, Virgen de sin par belleza. Salve, fuente de pureza, llama del divino ardor!	Hail, star of the heavens, Virgin of unparalleled beauty. Hail, source of purity, flame of the divine ardor!
SCORE (Oudrid 1871)	
Salve, estrella de los mares Iris de eterna ventura Salve, fénix de hermosura Madre del divino amor	Hail, star of the seas Eternal Venture Iris Hail, phoenix of beauty Mother of divine love

Table 2. Lyrics excerpts from *Molinero de Subiza*, by Oudrid. Source:

⁸ Preserved sources noticed that there were no appropriated theatres to perform zarzuelas until 1879 in Ferrol, when Teatro Circo [Circo Theatre] was opened (Ocampo 2001). Nevertheless, there existed other places in which lyrical spectacles could be performed with some adaptations.

Oudrid, 1871 and Egulaz, 1871.

Handwritten: H^o 2812 32
P. I. número: 2128

EL MOLINERO DE SUBIZA
Zarzuela histórico-Romancesca en 5 actos
y en verso, original del Sr. D. Luis Egulaz
Música del Maestro
C. OUDRID.

Propiedad.
Para Canto 12 Rs.
Para Piano 8 Rs.

N.º 5. FINAL PRIMERO.
Andantino moderato.

PIANO. **ORGANO.**

BLANCA.
Sal - ve, es - tre - lla de los ma - res. 1.ª - ris. de a - tor, sal ven - tu - ra.
GONZÁLEZ GIL.
Sal - ve, es - tre - lla de los ma - res. 1.ª - ris. de a - tor, sal ven - tu - ra.
GUIL - LEREN.
Sal - ve, es - tre - lla de los ma - res. 1.ª - ris. de a - tor, sal ven - tu - ra.

BLANCA.
Sal - ve fe - ciz de herma - no - ra Ma - dre del di - vi - no a - mor.
Sal - ve fe - ciz de herma - no - ra Ma - dre del di - vi - no a - mor.
Sal - ve fe - ciz de herma - no - ra Ma - dre del di - vi - no a - mor.

CASIMIRO MARTÍN: Editor. C. M. 2228. MADRID Calle del Carreo nº 4.

R.1193006

©Biblioteca Nacional de España

Figure 4. Excerpt of no. 5, “Salve, Estrella de los mares”, from *Molinero de Subiza*, by Oudrid (1871). Source: BNE.

Years later, in 1942, the Spanish Navy decided to standardize the different versions of this anthem which had been in circulation over the years (Moreno, 1942). As a result, Camilo Pérez Monllor, an excellent retired Navy musician, made the musical adaptation of Oudrid’s *Salve* (Mena 2018).

Perhaps it will be impossible to know precisely when and why this piece was adopted by the Spanish Navy, but it clearly shows that the interactions between the civil and the military worlds in 19th century in Spain were more fluid than scholars used to think. In addition, it is significant to note that this *Salve Marinera* has been performed by other military and civil bands, from 1871 until now, with or without lyrics. In fact, this *Salve* is usually performed at Easter, from the North to the South of the country, in the celebrations in honour of the Virgen del Carmen, as well as in honour to other Catholic saints. Sometimes, it is also performed in concerts focusing on military music.⁹

This anthem was the first piece from zarzuela adopted as official music by the Spanish Army – but not the only one.

The *Marcha de Cádiz* or how to turn a pasodoble into a National Anthem

The zarzuela entitled *Cádiz*, by the composers Federico Chueca y Joaquín Valverde, was premiered on November 20th, 1886 (Martín 1999). Its plot is inspired by the Siege of Cádiz, during the Peninsular War (1810 to 1812). This siege ended with the proclamation of the first Spanish Constitution (1812), one of the earliest constitutions in world history. These important political events are the frame for a love story, perfectly interwoven into the plot. The first act ends with a pasodoble entitled the *Marcha de Cádiz* (*Pasodoble*) [*Cádiz March* (pasodoble)], wherein the citizens from Cádiz celebrate the arrival of the liberation army (Chueca & Valverde 1887).

The popularity of this march was amazing and unexpected. In the years after the Cádiz premiere, it was performed around the country, both in its original version and also transcribed for different musical ensembles (from band to guitar and bandurria groups). The pasodoble was performed at open-air concerts during the summer for the upper classes, in bullfights, at city fairs, in concert halls, and even at institutional events such as diplomatic

⁹ Some recent examples could be consulted in the following sources: Torre, Franco. La Virgen del Carmen reina en Tazones, in *La Nueva España* (July 27, 2008). Accessed November 28, 2019. <https://www.lne.es/centro/2008/07/21/virgen-carmen-reina-tazones/658497.html>; Padilla, Jose M. La ‘Salve Marinera’, in *Diario de Avisos* (July 23, 2013). Accessed November 28, 2019. <http://www.diariodeavisos.com/2013/07/salve-marinera-por-jose-manuel-padilla/index.html>.needs-rebuild; Esta noche se celebra el XI Pregón del Carmen, in *Rota al Día* (July 7, 2017). Accessed November 28, 2019. <https://rotaaldia.com/art/20465/esta-noche-se-celebra-el-xi-pregon-del-carmen>; Pérez, Elías B. “La ‘salve marinera’ que se canta en Petrer”, October 2, 2015. Accessed November 28, 2019. <https://www.valledeelda.com/blogs/musica-y-zarzuela/1686-la-salve-marinera-que-se-canta-en-petrer.html?socialsharing=true>; Sotto Voce, “Ceremonia religiosa en la Iglesia de San Ignacio de Donostia, 2018-02-26”. Accessed November 28, 2019. <https://sotto-voce.eu/ceremonia-donostia-2018-02-26/>

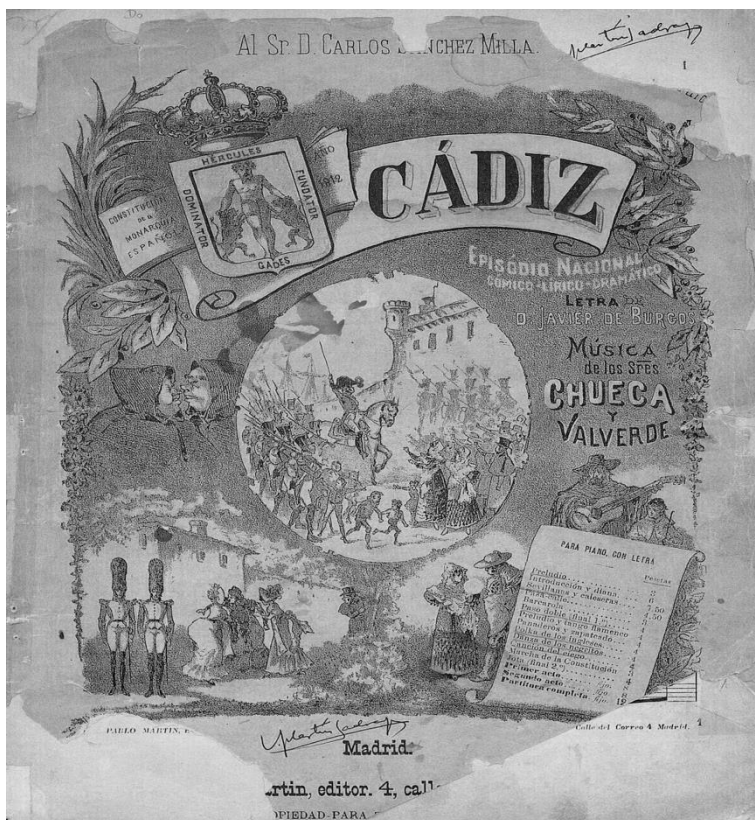


Figure 5. *Cádiz. Episodio Nacional cómico-lírico-dramático*, by Chueca & Valverde (1887). Source: Biblioteca Virtual del Ministerio de Defensa de España.

ceremonies¹⁰. The popularity of this march turned it into a kind of National Anthem, especially during the African Wars (Melilla and Cuba) at the end of

¹⁰ A brief selection of sources can be seen in: En Alcalá de Henares, in *El Imparcial*, no. 7277 (August 26, 1887), 3. Noticias de espectáculos, in *La Correspondencia de España*, no. 10688 (June 27, 1887), 2. De la prensa. San Sebastián, *La Dinastía*, no. 3234 (March 29, 1889), 3. Bombos y otros excesos, in *La Unión Católica*, no. 955 (August 9, 1890), 1. Las fiestas de mayo, in *La Época*, no. 13534 (April 29, 1890), 1-2. Por la tarde. El cumpleaños del Rey. En Aranjuez, in *El Heraldo*, no. 198 (May 17, 1891), 3. La Corte en San Sebastián, in *La Correspondencia de España*, no. 12595 (September 30, 1892), 2. La vida donostiarra, in *La Época*, no. 14404 (October 18, 1892), 2. Un almuerzo en la embajada de Alemania, in *La Época*, no. 14938 (April 6, 1894), 1. Manifestaciones en provincias, in *La Justicia*, no. 2886 (March 3, 1896), 2. Congreso de higiene, in *La Correspondencia de España*, no. 14678 (April 11, 1898), 2. La manifestación de anoche, in *La Correspondencia Militar*, no. 6163 (April 11, 1898), 2.

the 19th century. The “*Marcha de Cádiz*” was performed when soldiers had to leave for war, in each region of Spain.¹¹ The authors of the pasodoble (musicians and librettist) were awarded with the military cross, recognition which comes from the Minister of Defense¹² that provided this piece with the status of a patriotic song for the Spanish army.

It also was a popular anthem, and it was performed in cafés and in public protests, such as those which happened in Barcelona and in Bilbao in 1896, caused by the warlike attitude of the United States over the situation in Cuba.¹³ Spanish people, such as students, also requested this pasodoble, because it had become a patriotic anthem. In fact, spontaneous protests appeared when bands (both civil and military ones) performed this pasodoble in the streets, sometimes because it was part of the programme, sometimes because the public asked for it.¹⁴

Into this context, a national newspaper called *El Imparcial* announced a contest to put new lyrics to the “*Marcha de Cádiz*”. The objective was to convert this piece into a Patriotic song, rather than a National Anthem. The intention was to underline the popular feeling that this pasodoble had generated for Spanish citizens, limiting the focus on military emotion. The jury consisted of the librettists Manuel del Palacio and Ramos Carrión, the musicians Ruperto Chapí and Tomás Bretón, and the poet and politician Gaspar Núñez de Arce (as the president of the jury).¹⁵ All of them were well-known Spanish artists, and all had worked in zarzuela. As well as this, they had a special link both to the political context and to the military world. Surprisingly, the contest was

¹¹ Some examples can be seen in: Reseña crítica del centenario, in *La España Moderna*, no. 44 (Augut 15, 1892), 184 Manifestaciones patrióticas, in *La Época*, no. 14771 (October 10, 1893), 3. Últimos telegramas. Cañones a Melilla, in *La Unión Católica*, no. 1880 (Octubre 19, 1893), 8. Movimientos de tropas, embarques, obsequios, in *La Época*, no. 16249 (August 21, 1895), 2. Tropas para Cuba, in *El Imparcial*, no. 10159 (August 21, 1895), 2. Movimiento de tropas, in *El Movimiento Católico*, no. 2178 (February 12, 1896).

¹² To learn more, see: La marcha de Cádiz, in *Diario Oficial de Avisos de Madrid*, no. 53 (February 22, 1896), 3. La marcha de Cádiz, in *La Época*, no. 16427 (February 23, 1896), 2. La marcha de Cádiz, in *La Época*, no. 16429 (February 25, 1896), 2. Las tres cruces, in *El Imparcial*, no. 10346 (February 25, 1896), 2. Noticias generales, in *El Movimiento Católico*, no. 2184 (February 19, 1896), 3.

¹³ See: Agitación en provincias. En Madrid, in *La Época*, no. 16433 (March 1, 1896), 1.

¹⁴ Some examples can be seen in: La verbena de San Lorenzo, in *El Imparcial*, no. 7985 (August 11, 1889), 2. La opinión pública. En Barcelona, in *La Iberia* (March 3, 1896), 1. La opinión pública en provincias, in *La Iberia*, no. 14444 (March 4, 1896), 3. La manifestación en Barcelona, in *El Liberal*, no. 5995 (March 2, 1896), 1.

¹⁵ El certamen de ‘El Imparcial’: ¡Viva España! Canto patriótico (bases del concurso), in *El Imparcial*, no. 10355 (March 5, 1896), 2.

pronounced null and void. Newspapers wrote that it was unimaginable to add new lyrics with wide meaning (as the contest required), due to the martial character of the pasodoble, specially linked to war.¹⁶



Figure 6. Excerpt from “*Marcha de Cádiz*” to put new lyrics. Source: *El Imparcial* (March 5th, 1896).

Although this pasodoble continued to be performed at institutional events, the premiere of another zarzuela entitled the *Marcha de Cádiz*, on October 10th, 1896, reduced the status of this patriotic song at concerts. This new zarzuela has been composed by Valverde (son) and Estellés, with the librettist Celso Lucio y Enrique García (Valverde & Estellés, 1897). It recounts the unexpected events befalling a Major who is trying to provide his citizens with an orchestra to play the famous “*Marcha de Cádiz*”, during the local city festival (Lucio & García 1897). That is to say, it was a parody of the original zarzuela *Cádiz*, and of the significance of this pasodoble for the Spanish people.

In fact, this pasodoble was used a lot during the armed conflict between Spain and the United States, from 1898 onwards, as a patriotic symbol. Spanish society was profoundly shocked when Spain lost its last American territories. As such, this march was considered to be an inappropriate representation of the patriotic feeling of Spain. If the piece had been loved before, it has been booed since 1898. The Army diplomatically forbade the performance of this pasodoble, following the popular response which it produced after the beginning of the Cuban War of Independence (Fernández 2014, 343).

¹⁶ Noticias generales, in *El Imparcial*, no. 16462 (March 31, 1896), 4. Galán, Juan. El pasodoble Cádiz, in *El País*, no. 3207 (April 11, 1896), 3.

The pasodoble of *El tambor de Granaderos*, by Chapí, as a patriotic song

Another significant example of these interactions between military and civil spheres, and the resignification of some musical excerpts, is the pasodoble from the Zarzuela, *El tambor de Granaderos* [The Grenadier Drummer'], by Chapí. This pasodoble was soon performed by civil and military bands all across Spain (Rodríguez-Lorenzo 2012, 473). As in the previous examples, this zarzuela, composed in 1894, had an incredible success, and was performed more than 300 times, non-stop. In its comic plot, the escape of Joseph I Bonaparte is recounted at the same time as the love story between Gaspar and Luz. Gaspar is loyal to the Bourbons and he's going to pledge his allegiance to the Spanish flag, as he becomes as a drummer in the Grenadiers. Luz is an orphan girl, under the protection of her uncle, loyal to the patriots. As such, the Grenadiers' headquarters and its military world is present in this zarzuela (Chapí 1895). In the zarzuela, the pasodoble is performed when the soldiers have to pledge their allegiance to the Spanish flag.

Chapí was a military musician, a detail which Spanish musicology usually ignores. He was a very famous composer, and his work was very important in the development of Spanish lyric theatre and of Spanish national musical. He already was a respected composer, especially for his zarzuelas and operas (Ibèrni 1995). When he died in 1909, all of Spanish society showed its deep sadness, by coming to his funeral, which was crowded with people. At that moment, the pasodoble of *El tambor de Granaderos* was put forward as a patriotic song by Spanish Authors Society, in whose foundation Chapí had developed a prominent role in. This society's petition tried to establish the Chapí's pasodoble to be performed at the ceremony of pledging allegiance to the Spanish flag, turning it into an official military song.¹⁷

Other musicologists, such as Fernández (2014, 296), note that this pasodoble was quickly introduced into the military band repertoire, and that it was performed by the Royal Corps Band in its changing of the guard every morning, in the Palacio Real of Madrid. Notwithstanding, this pasodoble is often performed now by military and civil bands around Spain.¹⁸

¹⁷ Entierro del maestro Chapí, in *La Época*, no. 20983 (March 26, 1909), 2. Entierro de Chapí, in *El Heraldo de Madrid*, no. 6692 (March 26 1909), 1.

¹⁸ Some recent examples can be seen in: "La Banda Municipal finaliza su ciclo de conciertos en el Grau con un homenaje al pasodoble y la zarzuela" (July 27, 2012). Accessed December 28, 2019. <http://www.castello.es/noticias2.php?id=val&cod=5578>; "280 personas muestran su compromiso con la defensa de España en la jura de bandera en Daimiel" (May 13, 2018). Accessed December 4, 2019. https://www.lanzadigital.com/provincia/daimiel/280-personas-muestran-compromiso-la-defensa-espana-la-jura-bandera-daimiel/#ringtone/gallery/post_img_gallery/1; "Jura De Bandera en el C.G.E. a

Handwritten: 78, 11423, *El m*

EL TAMBOR de Granaderos

Letra de E. SANCHEZ PASTOR

Handwritten: *del Maestro*

R. CHAPÍ

REDUCCIÓN POR A. SANTAMARÍA

	Pesetas
OVERTURA	7
Nº 1. Coro y escena de LA SOPA	8
2. Terceto	6
3. Bataplan-Couplets del Tambor	4
4. Coro, Paso-doble y Escena de la Jura	12
Coro y Paso-doble (suelto)	5
5. Couplets de los milagros	3
6. Cuarteto del ejercicio	7
Final	1
La partitura completa, FIJO	12

MADRID PABLO MARTIN EDITOR, Calle del Correo, nº 4
 Propiedad para todos los países
 DEPOSITADO Y RESERVADOS TODOS LOS DERECHOS CON ARREGLO A LOS TRATADOS INTERNACIONALES

Handwritten: 31

GRAND Y PIANO
 PABLO MARTIN
 EDITOR
 COTIZ. 4.-50

Figure 7. *El tambor de Granaderos*, by Chapí (1895). Source: BNE.

cargo del Inmemorial” (May 23, 2019). Accessed December 4, 2019. <http://www.ejercito.mde.es/unidades/Madrid/rinf1/Noticias/2019/100.html>; “El Tambor de Granaderos – Marcha Militar, de Ruperto Chapí”. Accessed January 7, 2020. https://www.nuestrasbandasdemusica.com/media-gallery/1364-el-tambor-de-granaderos-marcha-militar-banda-musical-union-democratica-de-pensionistas.html?category_id=94

Epilogue

Nowadays, Spanish institutions often ignore these interactions between the civil and military spheres, which have contributed to the building of the musical identity of Spain. The official website *Spain is culture*, produced by the “Spanish Ministry of Education, Culture and Sports”, has been designed to spread Spanish cultural heritage.¹⁹ Nevertheless, the website only mentions the significance of the prelude of the *Tambor de Granaderos*, and fails to mention the military characteristics of the plot and of the music. There is nothing about how the pasodoble migrated from the original orchestral version to military bands, and how it then migrated back again to being performed by civil bands in public spaces. The role of military and civil bands is highly significant, because they served as a medium to legitimize both the municipal council’s activities and the state concerns, as a propaganda tool.

The same occurs with *Cádiz*, by Chueca and Valverde, and also with *El Molinero de Subiza*, by Oudrid, quoted before. The resignification process of the “Salve Marinera” from Oudrid’s zarzuela and its transformation into an official anthem for the Spanish Navy, still in use today, is completely absent on that website. On the other hand, pieces like the pasodoble “Marcha de Cádiz”, which was used to construct identities, and which sounded in all kind of public spaces for almost a decade, should be mentioned and highlighted as a part our Spanish heritage. Until now, scholars have ignored the interactions between military and civil bands and, which undoubtedly, played a main role in the building of a Spanish musical identity.

References

- Alonso, Celsa. 1997. “La música patriótica en el Trienio Liberal: el Himno de Riego y su trascendencia”. *Homenaje a Joaquín Uría Rúa*. 913-952. Oviedo: Universidad de Oviedo, Servicio de Publicaciones.
- Alonso, Celsa. 2009. “De la zarzuela y la revista a la música de cine: el maestro Francisco Alonso y el cine de la República”. *Reflexiones en torno a la música y la imagen desde la musicología Española*. Salamanca: Plaza Universitaria Ediciones.
- Casares, Emilio. 1994. *Francisco Asenjo Barbieri: El hombre y el creador*, vol. I. Madrid: ICCMU.
- Chueca, Federico & Valverde, Joaquín. *Cádiz*. 1987. *Episodio Nacional cómico-lírico-dramático* (letra de Javier de Burgos). Madrid: Pablo Martín, PM 6577.

¹⁹ The contents regarding *El tambor de Granaderos* can be seen in: “El tambor de Granaderos”. Accessed January 12, 2020. http://www.spainisculture.com/en/obras_culturales/el_tambor_de_granaderos.html

- Cortizo, Encina. 2002. "Oudrid Segura, Cristobal". *Diccionario de la Música Española e Hispanoamericana*, directed by E. Casares, vol. 8, 1145-1160. Madrid: SGAE.
- Cortizo, Encina. 2002. "Zarzuela". *Diccionario de la Música Española e Hispanoamericana*, directed by E. Casares, vol. 10, 1145-1160. Madrid: SGAE.
- Cortés, Francesc & Esteve, Josep-Joaquim. 2012. *Músicas en tiempos de Guerra. Cancionero (1503-1939)*. Barcelona: Ediciones UAB.
- Eguilaz, Luis. 1871. *El molinero de Subiza. Zarzuela histórico-romanesca (música de don Cristobal Oudrid)*. Córdoba: Imprenta, librería y litografía del Diario de Córdoba.
- Fernández de Latorre, Ricardo. 2014. *Historia de la música militar en España*. Madrid: Ministerio de Defensa, Secretaría General Técnica.
- Giménez-Rodríguez, Francisco J. 2018. "'¡Mala Copla!' Partituras de Teatro Lírico en publicaciones periódicas españolas de principios del siglo XX: la Revista Música: Álbum-Revista Musical (1917)". *Música lírica y prensa en España (1868-1936): ópera, drama lírico y zarzuela*, edited by J. I. Suárez, R. Sobrino and E. Cortizo (321-329). Oviedo: Ediciones de la Universidad de Oviedo.
- Herbert, Trevor & Barlow, Helen. 2013. *Music and the British Military in the Long Nineteenth Century*. New York: Oxford University Press.
- Ibarni, Luis G. 1995. *Ruperto Chapí*. Madrid: ICCMU.
- Llano, Samuel. 2018. *Discordant notes: Marginality and Social Control in Madrid, 1850-1930*. New York: Oxford University Press.
- Lucio, Celso & García, Enrique. 1897. *La Marcha de Cádiz. Zarzuela cómica* (música de los maestros Valverde y Estellés). Madrid: R. Velasco [impresor].
- Maestro, Manuel. 2008. Un paseo por la música militar religiosa, *Religión y cultura*, no. 244, 213-224. Accessed December 18, 2019. <http://www.armada.mde.es/archivo/rgm/2011/01/cap05.pdf>
- Marosi, László. 2015. *Two Centuries Military Music in Hungary*. Budapest: Editio Musica Budapest.
- Martín, Leticia. 1999. "Chueca Robles, Joaquín". *Diccionario de la Música Española e Hispanoamericana*, directed by E. Casares, vol. 3, 1223-1224. Madrid: SGAE.
- Mejías, Enrique. 2009. "La edición y difusión comercial de la obra de Federico Chueca: un músico de éxito en el Madrid del último tercio del XIX". *Cuadernos de Música Iberoamericana*, 17: 101-130.
- Mena, Antonio. 2018. "Pérez Monllor, Camilo". *Diccionario Biográfico Español*. Madrid: Real Academia de la Historia. Accessed November 23, 2019. <http://dbe.rah.es/biografias/77264/camilo-perez-monllor>
- Moreno, Ordenes. 1942. "Jefatura del Estado Mayor". *Diario Oficial del Ministerio de Marina 1942* 255:1392.
- Muñoz, David. 2018. *La Banda de Música de Toro (1875-2002)*. Toro: El Toresano, 2018.
- Museo Naval. 2018. ¿Sabías que la Salve Marinera procede de una zarzuela española?, *La Voz de Galicia* (21 october 2018). Accessed November 14, 2019. https://www.lavozdeg Galicia.es/noticia/ferrol/ferrol/2018/10/21/sabias-salve-marinera-procede-zarzuela-espanola/0003_201810F21C11991.htm
- Ocampo, Eva. 2001. "Las representaciones escénicas en Ferrol: 1879-1915", PhD. diss., Universidad Nacional de Educación a Distancia.
- Oudrid, Cristobal. 1871. *El molinero de Subiza*, adapted by C. Martín, CM 2228.

- Oviedo-Saco del Valle, M. Dolores. 2003. "En el bicentenario de la creación del Regimiento Real de Zapadores Minadores: Saco del Valle, músico mayor de la Banda del 2.º Regimiento (1897-1904)". *Militaria: revista de cultura militar* 17: 135-150.
- Rodríguez-Lorenzo, Gloria A. 2012. "Las zarzuelas de Ruperto Chapí en el repertorio de la Banda del Real Cuerpo de Guardias Alabarderos y de la Banda Municipal de Madrid: apuntes para el estudio de su difusión (1886-1931)". *Ruperto Chapí: nuevas perspectivas*. Coordinated by V. Sánchez, J. Suárez & V. Galbis, vol. 2, 167-189. Valencia: Institut Valencià de la Música.
- Rodríguez-Lorenzo, Gloria A. 2013. "Los conciertos populares de la Banda Municipal de Madrid (1909-1931)". *Musicología global, musicología local*. Coordinated by J. Marín, G. Gan, E. Torres, P. Ramo, 1171-1192. Madrid: SEdeM.
- Rodríguez-Lorenzo, Gloria A. 2020. "Arte y tecnología: el impacto de la Segunda Revolución Industrial en la vida musical de Madrid (1870-1923)". *Music and the Second Industrial Revolution*. Edited by M. Sala, 82-103. Turnhout: Brepols.
- Rodríguez-Lorenzo, Gloria A. 2018. "'Los nietos del Capitán Grant': Teatro y música en las compañías infantiles de Luis Blanc y Juan Bosch (1877-1897)". *Música lírica y prensa en España (1868-1936): ópera, drama lírico y zarzuela*. Edited by J. I. Suárez, R. Sobrino and E. Cortizo, 283-300. Oviedo: Ediciones de la Universidad de Oviedo.
- Salaün, Serge. 1997. "La zarzuela, híbrida y castiza", in *Cuadernos de Música Iberoamericana*, (2-3): 235-256.
- Sánchez, Olga. 2008. "La Banda Municipal de Música de Albacete: desde sus orígenes hasta la primera década del siglo XX", PhD. diss., Universidad de Salamanca.
- Sobrino, Ramón. 2018. "Circulación de repertorio y compañías teatrales en España a través de las fuentes hemerográficas". *Música lírica y prensa en España (1868-1936): ópera, drama lírico y zarzuela*. Edited by J. I. Suárez, R. Sobrino and E. Cortizo, 265-282. Oviedo: Ediciones de la Universidad de Oviedo.
- Valverde, Joaquín & Estellés, Ramón. 1897. *La marcha de Cádiz: zarzuela cómica*. Madrid: R. Velasco [impresor].
- Vicarová, Eva. 2008. "Military Bands and the Circulation of Music in the Austrian Empire during the Nineteenth Century". *The Circulation of Music in Europe (1600-1900)*. Edited by R. Rasch, 291-307. Berlin: Berliner Wissenschafts Verlag.

The *Pannonisches Blasorchester* in Burgenland (Austria): A Wind Band at the Border of Tradition and Modernity

David Gasche

The article presents the foundation and history of the Pannonian Wind Orchestra. Repertoire, instrumentation, activities, and challenges will then be discussed in order to understand the influence and role of the band within Austrian musical life. The objective is to demonstrate how this orchestra has been able to find a balance between a rich local tradition and new musical perspectives.

Since its creation in 1990, the Pannonian Wind Orchestra or *Pannonisches Blasorchester* (PBO) is one of the most active wind bands in Austria.¹ It distinguished itself with numerous concerts and avant-garde projects in Austria, Germany, France, Hungary and Italy, among which the most important were: the world premiere of *Fifty-Eight* by John Cage (1992), the performances of Symphony No. 1 by Mahler (arrangement by Désiré Dondeyne), the *Lord of the Rings* by Johan de Meij, and the recordings of 15 CDs. This band is also a musical association which brings together professionals, music teachers, amateurs, and students from the University of Music and Performing Arts Graz. Another special feature is their cooperation with the Institute Oberschützen and the International Center for Wind Music Research. However, what is the PBO's contribution to the artistic, educational, and professional musical life in Burgenland and generally Austria? What are the objectives and challenges? How has this wind orchestra evolved over the years? As of yet no research has been carried out on this subject. However, the study of its history, repertoire, musicians, activities, and other important aspects will answer these questions. It also aims to explore the PBO's main features, functions, and connections to determine its identity and its influence. The *Pannonisches Blasorchester*, like many other bands,

¹ The terms "band" and "orchestra" will be used in this article without distinction although they undoubtedly could have different meanings.

attempts to combine the development and the expansion of local wind music tradition within an international musical context.



Figure 1: PBO 25 Jubilee Concert, 2015, Oberschützen (Copyright PBO)

Numerous studies and books in German for example by Brixel Eugen, Wolfgang Suppan (Brixel and Suppan 1981; Brixel 1984), Bernhard Habla (Habla 2009), or Erich Schneider (Schneider 1986), have demonstrated that wind music and community bands play an important role in the Austrian local life. In addition, literature such as the monthly magazine *Blasmusik* (official magazine of the Austrian Wind Band Association) and websites are evidence of rich and flourishing musical activities. According to the annual report in December 2018 of the *Österreichischer Blasmusikverband* (Austrian Wind Band Association), the country has more than 3,264 music associations with a total of 140,858 musicians with the majority of them under the age of 30. These figures also indicate that a large majority of active musicians or *musicians in training*² under 30 years are women, but this trend changes after an age of 31 and over.

	Stand of music bands and music associations									
	Carinthia	Tyrol	Salzburg	Vorarlberg	Styria	Burgenland	Lower Austria	Vienna	Upper Austria	Total
Number of bands and associationss	129	302	147	111	391	91	489	25	478	2,163

² Expression translated from German. It refers to musicians (regardless of age and gender) who are receiving a musical education but do not yet play in a band or participate in its activities.

Number of young bands and orchestras	27	120	75	110	129	31	101	4	380	977
Number of music school bands and orchestra	9	7	5	4	7	0	75	4	13	124
Total										3,264

Table 1: Stand of music bands and music associations (Source: Annual Report of Österreichische Blasmusikverband, 31.12.2018)

Gender participation of musicians	
Active male members under 30 years	25,381
Active female members under 30 years	30,077
Active male members 31 years and over	40,412
Active female members 31 years and over	13,066
Musicians male in training under 30 years	14,466
Musicians female in training under 30 years	16,177
Musicians male in training 31 years and over	553
Musicians female in training 31 years and over	726
Total	140,858

Table 2: Gender participation of musicians (Source: Annual Report of Österreichische Blasmusikverband, 31.12.2018)

Burgenland, where the PBO is located, is one of the smallest regions in Austria. It has 91 associations with more than 3,600 active musicians who perform almost 3,000 concerts.

Facts and figures in Burgenland	
Wind bands and orchestras	91
Active musicians	3,606
Musicians in training	1,249
Musicians under 30 years	1,689
Performances and concerts	3,138
Rehearsals	5,203
Trainings and Workshops	22
Competitions and challenges	13

Table 3: Facts and figures in Burgenland (Source: Annual Report 2019 of Blasmusikverband Burgenland)

These figures remain approximate because not all national associations and wind bands are required to subscribe or are part of this association, as is the case for the Pannonian Wind Orchestra. Why? The actual conductor Peter Forcher and the president Rainer Pötz did not give a clear answer to this subject but three arguments were put forward: the financial aspect, the preservation of its independent status and different musical objectives.³ The financial cost for a membership amounts to several hundred euros per year and represents an important contribution and investment for this amateur orchestra that does not receive any significant grant.⁴ A request addressed to Peter Reichstädter, chairman of the Wind Band Association in Burgenland, provided further information:

Thank you for your interest in a membership of the Wind Band Association in Burgenland. The *Burgenländischer Blasmusikverband* is a non-partisan and non-profit association for the care and preservation of wind music culture in Burgenland. Any music association that also pursues this goal can become a full member. At present, we look after 91 music bands in Burgenland. The necessary funds are raised through subsidies, among other things through the contributions of the members. The contributions to be made each year are proposed and decided by the National Executive Committee, in accordance with the financial requirements of the General Assembly. At present, the membership fee per association is made up as follows – the basis for calculation is the number of members (31.12.) and the previous years: Flat rate: € 220–, plus € 2- per active musician, plus AKM head quota € 8.27- per active musician.⁵

³ This information was given in the course of an informal conversation by telephone on Wednesday 02 October 2019 without a transcript. Peter Forcher and Rainer Pötz took part in the creation of PBO in 1990.

⁴ The only financial aid is a grant of 200 Euros per year from the municipality Oberschützen.

⁵ Email from Peter Reichstädter, chairman of *Burgenländischer Blasmusikverband*, on 13 June 2020, translated from German. AKM stands for authors (A), composers (K) and music publishers (M). AKM and austro mechana are Collective Management Organisations according to the Austrian law on Collective Management Organisations. It administers the performing rights, broadcasting rights and provision rights in musical works with or without text from composers, authors, their legal successors and music publishers in Austria. <https://www.akm.at/en/>, (18.05.2020). There is a partnership contract between the AKM and the ÖBV in which basically the member bands are granted permission to perform works. In return, the AKM charges an annual flat rate, which is calculated from this member quota of the individual bands. The flat rate covers all own band events (except events with dance), events of district and regional associations and events of the ÖBV, provided that the programme of the event is played by member bands of the ÖBV or a district or regional association or a district or regional wind band – the musicians of these bands must be members of the ÖBV.

The members of the *Österreichischer Blasmusikverband* are entitled to participate in all events and to send representatives to all meetings, but they must pay the membership fee, to observe its decisions, or to participate in its concerts.⁶ The Pannonian Wind Orchestra has never seen the necessity to join this association and support its activities. The main purpose of PBO from its creation was not to preserve the traditional wind music culture in Burgenland, participate in local festivities or accompany social events, but has been oriented towards original and modern repertoire for symphonic wind band with numerous premieres, which was still a novelty in the 1990s in Austria.

The *Pannonisches Blasorchester* and Oberschützen

The Pannonian Wind Orchestra rehearses and performs mainly in Oberschützen. This village, located south of Vienna with a population of 2,396 inhabitants (2019), is a very particular place. At first it may seem to be an inadequate or limited location for such cultural development, but it has a long-standing musical tradition. There is now, a music school, a high school for music, a cultural center with the concert hall *Takács-Saal*, the Institute 12 of the University of Music and Performing Arts Graz, the International Center for Wind Music Research, the museum *Volksliedwerk* for folk culture, the symphonic wind orchestra PBO, and the community band *Blasmusik Oberschützen / Bad Tatzmannsdorf*. These numerous institutions have no real relationship to one another. For example, the Pannonian Wind Orchestra does not cooperate and has never organized a concert with the local community bands. Each band has its own place: the first performs contemporary repertoire, participates in festivals, and records CDs; the second accompanies the local social life. The Pannonian Wind Orchestra maintains a contact with the university. Its archives and sheet music are kept in the library of the International Center for Wind Music Research, the students can receive ECTS credits⁷ to participate in projects, it rehearses in the building of the Institute 12, and the conductor Peter Forcher teaches in the Institute 4 of the University of Music and Performing Arts Graz. Nevertheless, the Pannonian Wind Orchestra is not a university orchestra and still remains an independent music association. These ambiguous relationships are partly due to the PBO's creation and history.

⁶ Source: *Statuten des Vereines "Österreichischer Blasmusikverband"* <https://www.blasmusik.at/ueber-uns/verband/statuten-1/> (02.06.2020)

⁷ European Credit Transfer and Accumulation System (ECTS).

The origins of *Pannonisches Blasorchester*

The idea for creating this orchestra, in November 1990, came from two men: Bernhard Habla and Peter Forcher. Habla (1957 Göppingen; 2016 Graz) dedicated his musicology career and entire life to the research of wind music. He worked as a professor at the University of Music and Performing Arts Graz, and today his name is connected with wind music due to his publications, projects, concerts, etc. In 1985 Bernhard Habla became secretary general of the International Society for Research and Promotion of Wind Music (IGEB), which he chaired since 2000. He became involved in the creation of the Pannonian Research Center in 1990 and in 2013 the opening of the International Center for Wind Music Research. It is also worth noting, that 1990 also correspond to the creation of the Pannonian Wind Orchestra. As the president of the PBO until 2013, Bernhard Habla was a central figure in charge of promoting the band, motivating the musicians, preparing the repertoire and organizing rehearsals and concerts. This partly explains the relationship that the wind orchestra has developed with the university, which was centralized in the first years around its founder Bernhard Habla. He also worked with the musician, professor and conductor Peter Forcher (born 1959 in Tyrol) to create this orchestra. Forcher studied clarinet in Innsbruck and



Figure 2: Peter Forcher (left) and Bernhard Habla (right), PBO 25 Jubilee Concert, 2015, Oberschützen (Copyright PBO)

Oberschützen. He teaches at the music school Birkfeld since 1982 and since 1989 at the University of Music Graz. His artistic activities with the Gustav Mahler Youth Orchestra, Klangforum Wien, 20th Century Ensemble, Trio Clarin, Vienna Clarinet Connection, and his participation in festivals such as “Mozartwoche Salzburg” or “Carinthischer Sommer” qualifies him as a specialist of modern Austrian music. Since 1990 Forcher conducts the Pannonian Wind Orchestra and the cooperation of these two men was a chance for the orchestra to combine musicology with music performance.

What motivated the creation of PBO? This question was asked orally by telephone in an informal interview to three musicians of this orchestra: Rainer Pötz, flutist and president of the association, Verena Paul, trombonist and treasurer and Peter Ringhofer, clarinetist and public relations officer. There is no complete written transcription, but the responses collected all converged towards the same objective: the desire to play “something else”, a modern repertoire in a symphonic wind band. Inside the first CD *PBO Klappe 1* (1991) booklet briefly mentions the rationale behind this:

The musicians originate from all parts of Austria and Hungary and study or have finished their studies at the Hochschule für Musik Graz/Expositur Oberschützen (University of Music). Their joy for symphonic music and the manifold repertoire connects them to this orchestra, besides studying and jobs.⁸

The report of the Pannonian Research Center by Bernhard Habla in 1991 exposes now the objectives:

On the suggestion and with the assistance from the Pannonian Research Centre, the Pannonian Wind Orchestra was established in Graz/Expositur Oberschützen with graduates and students from the Academy of Music and Performing Arts. This wind orchestra consists of 52 musicians and is conduct by Peter Forcher. The aim is the performance of works and composers from the Pannonian region as well as international wind music, and composers are also invited to compose works with reference to the region. Recordings have been made for ORF Burgenland and for the music publisher Kliment. The orchestra has programmed a concert to introduce itself to the public. A recording of wind music from the Pannonian region is planned.⁹

The legal status of this music association further specifies its activities, which is not profit making but to promote music for wind instruments and

⁸ CD *PBO Klappe 1* (1991), In: Library of International Center For Wind Music Research, Oberschützen.

⁹ Translated from German.

percussion ensembles of all sizes at concert performances, projects and recordings. These are in addition lectures and meetings, social gatherings, discussion events, publications, and setting up a library. This particular dimension of creating an orchestra designed not only to perform concerts and play wind music, but also with an additional musicological objective characterizes the promising start of this ensemble. The PBO recorded its first CD, organized and participated in several concerts few months after its creation. The most remarkable event was the premiere of the work *Fifty-Eight* by John Cage in 1992, which was an ambitious project with its organization, a series of concerts and recordings.

The choice of the name *Pannonisches Blasorchester* is in line with this initial desire to develop “works and composers from the Pannonian region”. Members of this orchestra have confirmed that the president Bernhard Habla did not want to use the title “symphonic band” to avoid the debate and confusion that prevailed in Austrian wind music at this time. The word Pannonia refers to a province of the Roman Empire bounded on the north and east of the Danube, today located in western Hungary, eastern Austria, western Slovakia, northern Slovenia, northern Croatia, north-western Serbia and northern Bosnia and Herzegovina.

Musicians and instrumentation

As described in the CD *PBO Klappe 1* (1991) booklet, they came from Burgenland and the surrounding area. Another important issue is the gender participation. A study of the available archives indicates that the percentage of women and men has remained relatively stable over the years, i.e., approximately 30% women and 70% men. The majority of the musicians (about 70%) were over 30 years old.¹⁰

Gender participation end 2019	
Men	ca. 72 %
Women	ca. 28%
Male under 30 years	3
Female under 30 years	3
Male 31 years and over	28
Female 31 years and over	9
Total	43

Table 4: Gender participation end 2019

¹⁰ The last example is a PBO concert on Sunday, March 1, 2020 that had a smaller band of 35 musicians, i.e. 11 women (32%) and 24 men (68%).

This difference in comparison to the general situation in Austria is explained by the fact that the majority of the musicians are mainly teachers from local music schools, professionals, graduates of the university, as well as some adult amateurs and students. Apart from the complex contacts with the University of Music and Performing Arts Graz, PBO is not directly attached to an institution such as a music school to offer a musical education or an orchestral practice. All the members were already highly educated, active and experienced musicians, most of whom played in other orchestras and local community bands.

A list in 2010 mentions the impressive number of 540 musicians (including 92 clarinets, 72 flugelhorn/trumpets, 19 double basses, 5 recorders, 12 keyboards, 3 accordions, 1 violin, 1 violoncello, 1 electric bass, and 3 singers) who have participated in the orchestra's activities since its foundation; in recent years this number has increased. The instrumentation of 52 musicians has remained relatively stable. We observe a fixed ensemble of approximate 20 musicians, other instruments added according to concert or project requirements. The number of instruments per section varies little, but it is the musicians who often change because some are students who left, others are not interested, they simply do not have time due to other musical activities, or an event requires a specific instrumentation. It represents a challenge for this orchestra, as they must renew and find almost half of its members for each concert, i.e. between 20 and 30 musicians. The Pannonian Wind Orchestra in any case remains an amateur ensemble where the musicians are not remunerated and are not required to participate in each performance. Moreover, there are no auditions, and the musicians are either already known by the conductor, or are invited to play in the orchestra.

One of the first concerts to take place was on June 21, 1991 in the concert hall *Takács-Saal* in Oberschützen (See attachment A).

The Pannonian Wind Orchestra for this occasion included 51 musicians (12 women and 39 men). The instrumentation (3 flutes, 3 oboes, 3 bassoons, 10 clarinets, 1 bass clarinet, 3 saxophones, 8 flugelhorn/trumpets, 5 horns, 2 baritones, 4 trombones, 3 tubas, 1 double bass and 5 percussionists) was kept for the next concerts and recordings. One of the largest ensembles of the PBO was created for the concert *Symphonic Projekt* November 23, 2003 in Oberschützen: 70 musicians (14 women and 56 men) – with a more expanded section of clarinets and in addition piccolo, A flat flute, E flat clarinet, English horn, harp and keyboard – performed what the program described as “[an] Experience of new perspective of sounds [Klangsichten] in known works”. It adds:

The best arrangers give well-known symphonic works in new perspective of sounds through instrumental possibilities of a large wind

orchestra, in addition to which, the diverse woodwind instrumentation also includes piano, harp, double bass and extensive percussion instruments.¹¹

Another example is the piece *Save the Sea, a symphony for symphonic band* by Frigyes Hidas (originally composed in 1997 for the “Intentional Conference for Saving the Seas of the World” in Portugal in 1998), that was recorded in 2011 by 48 musicians including 1 English oboe, 1 alt clarinet, 1 bass clarinet, 3 saxophones, 1 double bass, 1 keyboard and 1 harp. The 25th Jubilee Concert (2015) in Oberschützen was a significant event for the PBO orchestra. The 54 musicians, including 21 women and 33 men, performed arrangements of well-known classical pieces, the highlights from the wind band repertoire, as well as contemporary symphonic compositions (See Attachment B).

The PBO instrumentation is, in short, similar to other symphonic wind orchestras. It is based on the typical wood and brass band with a large section of percussion to which is generally added a piccolo, E flat clarinet, oboe, English horn, bassoon, bass clarinet, alto clarinet, a double bass, a harp, and sometimes a keyboard and singers.

Repertoire

The Pannonian Wind Orchestra has been, over the years, looking for a balance between tradition and modernity. The repertoire is a particular feature of this orchestra. It would be difficult to establish the complete list of works played in the last thirty years. However, the president Bernhard Habla presented the following sheet music for the first rehearsal on Thursday November 15th, 1990: Richard Strauss, *Zueignung* opus 10 (Arr. Albert Oliver Davis); Vincent Persichetti, *Divertimento per Band* opus 42; Nancy H. Seward, *Washington Square*; Hans Mielenz, *Konzert für Trompete* opus 102; Rex Mitchell, *Rhapsody for Winds and Percussions*; John Williams, *Evening at Pops*; Frank Erickson, *Toccata for Band*; J. Soltwedel, *High Adventure*; Rauno Lehtinen, *Maailman Kehtolaulu*. This first program was intended to be diverse in terms of periods and styles, although it focused on 20th century composers and original works for symphonic wind orchestra.

The concert on June 21, 1991 did not repeat this entire program but would replace the previous with the following works: Hans Hausl, *Serenade für Blasorchester*; Anton Hoffmann, *Ungarland*; Richard Strauss, opus 10, *Zueignung* (Arr. Albert Oliver Davis); Rauno Lehtinen, *Maailman Kehtolaulu*; Alfred Reed, *First Suite for Band*.

¹¹ Translated from German.

Bernhard Habla and his collaborators have been able to establish in 1997 a list of the works played by the orchestra that contained 120 works:

PBO repertoire 1990-1997			
120 works			
80 originals	40 arrangements	32 works before 1945	88 works after 1945
77 composers			
20 composers (1800-1900)		57 composers (1900-)	

Table 5: PBO repertoire 1990-1997

The study of the repertoire demonstrates that it essentially consists of original compositions and then arrangements. Some of them were commissioned by the orchestra itself such as *PBO fanfare* by the Austria composer Hans Hausl. Others works pursued the aim to promote the Pannonian music such as *Pannonische Suite*, *Eisendtädter Divertimenti*, *Pannonische Rhapsodie*, *Serenade nach Altgrazer Kontratänzen*, *Pannonia*. The arrangements of classical works were mainly marches and waltzes by Strauss and FUČÍK. The archives of PBO did not contain in the first ten years what can be defined as the “common and traditional” *repertoire played by* the community bands in Austrian. These “common and traditional” pieces are polkas, marches, potpourris and arrangements of overtures and operas by Mozart, Verdi, Wagner, and others. From analysis of these archives, it has been possible to complete this list:

PBO repertoire 1998-2019			
approx. 225 works			
140 originals	85 arrangements	82 works before 1945	143 works after 1945
approx. 108 other composers			
28 composers (1800-1900)		80 composers (1900-)	

Table 6: PBO repertoire 1998-2019

This list illustrates a new tendency to give a more equal share between original compositions and arrangements. The repertoire also includes more classical works such as arrangements of Mozart, Wagner, Puccini, Brahms, Dvorak, etc.

PBO repertoire 1990-2019			
approx. 345 works			
220 originals	125 arrangements	114 works before 1945	231 works after 1945
approx. 185 composers			
48 composers (1800-1900)		137 composers (1900-)	

Table 7: PBO repertoire 1990-2019

Although these are only approximate figures, they nevertheless give an idea of the repertoire and its evolution. In the first years, the PBO had the clear purpose of playing and interpreting numerous original compositions from the 20th century, some of which were even premieres and at the same time avant-garde music. This trend decreased slightly in the 2000s as the orchestra performed more arrangements of classical works. Another characteristic seen is that the repertoire renews constantly, and few pieces are repeated from one concert to the next.

Concerts, events and recording activities

The following point addresses the functions of the orchestra, i. e. rehearsals, and concerts etc. The Pannonian Wind Orchestra has participated, since its creation, in 122 concerts, festivals and recordings, including at least 7 avant-garde projects (premieres and workshops) and 7 “traditional” concerts for the local life.¹² “Traditional” because these performances were in fact a musical event organized each year by the Institute 12 of the University of Music and Performing Arts Graz for the benefit of the inhabitants of Oberschützen. The PBO generally closes these festivities with a concert of Austrian music (marches, short pieces and arrangements of classical works). The programs reveal that the orchestra organizes on average two to three fixed concerts per year (spring, summer and autumn) many of which have taken place in the concert hall *Takács-Saal*, Oberschützen. The PBO often participates in summer festivals such as *Schladming Mid Europe* or *Promenadenkonzerte* in Innsbruck and has performed in Germany, France, Hungary and Italy. In short, the diverse concerts activities are mainly located in Austria. The rehearsals approximately took place every week from 1990 to 2009, but today the PBO operates in a different way: no more weekly rehearsals, instead

¹² List drawn up by the PBO president Bernhard Habla and continued by the PBO treasurer Verena Paul.

four to six rehearsals are often organized in the weeks preceding the concert. The wind orchestra only brings together its members for specific events.



Figure 3: One on the first rehearsal (1991) and one the last rehearsal (April 18, 2019), Oberschützen (Copyright PBO)

Among other activities was the publication of the yearly periodical *PBO Marcato* (from 1995 to 2012), which presented the orchestra's activities: concert dates, abstracts, presentation of recordings, announcements, and some short articles. In addition to its participation in concerts and festivals, the Pannonian Wind Orchestra has focused on the recording and promotion of wind music. It commissioned scores written by local composers and has since 1991 recorded 15 CDs, including the six-part CD series *Europa Sinfonie* (from 2007 to 2011) with 13 original symphonies for wind bands by European composers from the last two centuries. PBO has distinguished itself in Austria for its participation in avant-garde events (see Attachment C).

The *Pannonisches Blasorchester*: a “special case” in Austria?

The last point analyses the place and influence of the Pannonian Wind Orchestra in Austrian musical life. Its situation is complex: it is an active wind band at the regional and national level which receives small grants from the village Oberschützen and benefits from the academic formation and structures of the university. All the musicians come from the surrounding villages. Nevertheless, the orchestra has no direct contact with local social life and does not accompany any local festivities. Many Austrian musicians and conductors do not even know the existence of PBO and it seems that it is better known by a small community of professionals and specialists due to these recordings. It may be due to the fact that PBO performs “less popular” repertoire for wind band and participates in avant-garde events. The PBO is not a community band whose main objective is to promote and develop a local identity. Furthermore, the orchestra does not organize social gatherings, celebrations, festivities etc. for its members. The only idea of “community” is found in the geographic and academic origins of the musicians: as previously mentioned, most of which come from the same region and are graduates or students at the university who already know each other and have played together in other ensembles from the region. However, the main purpose is only musical, and in recent years the Pannonian Wind Orchestra gathers solely for specific concerts or projects. In other words, the musicians of PBO meet two or three times a year. Verena Paul, trombonist, euphonium and treasurer, added that “what brings these musicians together is the desire to perform in a high-quality wind symphonic orchestra that provides diversified instrumentation and a varied repertoire and not only polkas and popular marches”.¹³

¹³ Thanks to Verena Paul who has been playing trombone and euphonium in this orchestra for more than 10 years. Interview conducted on Wednesday 9 October 2019 in

Did the initial aim to promote works and composers from the Pannonian region fail? No, but the PBO's contribution is in another direction and has actually developed the symphonic and experimental wind band music. Since its foundation, the orchestra has concentrated on original compositions and arrangements for wind band and wind ensemble and has been especially successful with the performances of avant-garde musical compositions for wind and percussions instruments. In addition to the CDs and numerous recordings, performances of mostly concert music in Austria and other countries, the PBO has devoted itself to the performance of arranged symphonies and symphonic music as well as original compositions. It has gained reputation through concerts in Austria and is renowned as a concert wind orchestra band, which its CDs are regularly broadcasted on Austrian radio. A clarinetist remarked: "For me is PBO an interface between musicians from Pannonian countries and the traditional, symphonic and experimental wind music...Wind music, students from various universities, teachers and(or) professional musicians who have been in the PBO for years and who simply involved in orchestra praxis."¹⁴ The PBO really has a musical purpose that attracts musicians who are looking for another way to play wind music.

The orchestra resolutely oriented itself towards modernity in the choice of the instrumentation, repertoire, recordings and activities but also in the search and experimentation of a specific symphonic sound. The president Bernhard Habla wrote about these experiences of a "new sound" in shorts articles and concert programs.¹⁵ He has drawn sketches to place the musicians on the stage according to the projects and the requirements (see Attachments D and E).

Oberschützen, Library of the International Center for Wind Music Research. Translation from German.

¹⁴ Thanks to Peter Ringhofer, public relations officer and clarinetist in this orchestra for more than 15 years. Email on Wednesday, September 18, 2019, translated from German.

¹⁵ Some references are Bernhard Habla (1992). Uraufführung von John Cage „Fifty eight“ im Grazer Landhaushof. *Clarino*, 11/1992, 34-35; Wahre „symphonische“ Blasmusik (2010). *KulturFenster*, 4/2010, 60; (2003). Concert Program *Symphonic Project*, November 23, 2003, Oberschützen; (2006) *Arbeitsberichte-Mitteilungen der Pannonischen Forschungsstelle*. Oberschützen: University of Music Graz (p. 120); (2010) *Arbeitsberichte-Mitteilungen der Pannonischen Forschungsstelle*. Oberschützen: University of Music Graz (pp. 19-21); (2011) *Arbeitsberichte-Mitteilungen der Pannonischen Forschungsstelle*. Oberschützen: University of Music Graz (pp. 64-75); (1992/1). *IGEB Mitteilungsblatt* (pp. 356-7); (2008/1). *IGEB Mitteilungsblatt* (pp. 361-3); (2010/1). *IGEB Mitteilungsblatt* (pp. 90-1); Booklet of CDs *PBO Klappe 1* (1991), *Opus 4* (1994), *Quintessenz* (1994), *Gustav Mahler. Sinfonie Nr. 1* (1999), *Symphonie der Hoffnung* (2012).

These different schemas show that the arrangement of musicians in the orchestra changes to adapt firstly to the space but at the same time to the experimentation of a homogeneous sound. This idea of symphonic wind music guides the orchestra in the choice of repertoire, instrumentation and positioning of the musicians. Experiment connected with practice.

The Pannonian Wind Orchestra challenges to give another vision of wind music in a context that it is highly influenced by folk music and community bands. It is proving that a wind orchestra can play “differently”. It has nevertheless adapted over the years to the expectations and tastes of the public. The concerts initially attracted a large audience which may not have been prepared or at least accustomed to this kind of modern wind music. The performances and events were less successful thereafter and the orchestra faced the problem of finding balance between tradition and modernity: what the public wants to hear and what they must discover. As a result the audience today is often very impressed when they listen to a concert. The PBO has managed to accommodate the interests of their audience with the original objective: to further varied and contemporary repertoire with all instrumental possibilities of a large wind orchestra. The motto of the PBO could be “preserve the spirit, surprise, enchant and renew”. The PBO combines, with varying degree of success, regional wind music tradition with the avant-garde.

References

- “Annual Report 2018”, Österreichischen Blasmusikverbandes, accessed October 10, 2019, https://www.blasmusik.at/media/3069/jahresbericht2018_klein.pdf
- Archives of the Pannonian Wind Orchestra*. Library of the International Center for Wind Music Research, Oberschützen, Austria, 1990-2019. Available at <https://institut-oberschuetzen.kug.ac.at/institut-12-oberschuetzen/pannonische-forschungsstelle-internationales-zentrum-fuer-blasmusikforschung-izbf.html>
- Brixel, Eugen and Suppan, Wolfgang. 1981. *Das große Steirische Blasmusikbuch*. Wien: Weishaupt.
- Brixel, Eugen. 1984. *Das große Oberösterreichische Blasmusikbuch*. Wien: Brandstätter.
- Deutsch, Walter. 1982. *Das große Niederösterreichische Blasmusikbuch*. Wien: Brandstätter.
- Pannonisches Blasorchester, 1991, *PBO Klappe 1*, Großpetersdorf: Sica-Sound-Music. Audible CD. Archives of the Pannonian Wind Orchestra, Library of the International Center for Wind Music Research, Oberschützen, Austria.
- Habla, Bernhard. 1991. “Pannonisches Blasorchester”, *Arbeitsberichte-Mitteilungen der Pannonischen Forschungsstelle* Oberschützen 2: 95.
- Habla, Bernhard. 2009. *Kulturelle Identität durch Musik? Das Burgenland und seine Nachbarn*, Musica Pannonica 5. Wien: Kliment.
- Schneider, Erich. 1986. *Blasmusik in Vorarlberg*, Götzis: *Vorarlberger Blasmusikverband*.

- Suppan, Wolfgang. 1994. *Das Neue Lexikon des Blasmusikwesens*, Freiburg: Schulz.
- Suppan, Wolfgang. 2003. *Blasmusikforschung seit 1966. Eine Bibliographie*. Tutzing: Schneider.
- “Über uns”, Pannonisches Blasorchester, accessed October 15, 2019, <https://www.pbo.at>
- Zwittkovits, Heinrich. 1993. *Die Pflege der zivilen Blasmusik im Burgenland*. *Alta Musica* 15. Tutzing: Schneider.

Attachments

Attachment A – Concert program of June 21, 1991, *Takács-Saal*, Oberschützen

Besetzung des PBO		Einladung zum Konzert
Flöte Anita Forcher Elke Holzer Rainer Pözl	Horn Gabi Bauer Thomas Cserhalmi Josef Heising Andreas Höder Erwin Schwengeler	PANNONISCHES BLASORCHESTER Leitung Peter Forcher BLÄSERKREIS und KLARINETTENCHOR <i>der Expositur Oberschützen</i> Leitung Gerhard Schönfeldinger
Oboe Gerlinde Goggr Andreas Pörtlner Otmar Walltuch	Tsachhorn/Bariton Anton Mauerhofer Reinhold Bieder	
Fagott Christine Goggr Martin Kogler Martin Ringhofer	Posaune Attila Király Wolfgang Kinchhofer Ralf P. Schöck Manfred Weber	
Klarinette Gerhard Pöschinger Josef Höfer Franz Horvath Sabine Höder Helge Kump Gerhard Moser Monika Pasacki Khadia Pösch Marie-Luise Rothen Heinz Steinbeuer	Tuba Dietmar Hammerl Ewald Freunberger Christian Schulte	
Bass-Klarinette Hubert Salmhofer	Kontrabaß Christian Berg	
Saxophon Karl Allmer Ewald Pasching Heinz Tschek	Schlagzeug Roman Biechhorn Otto Lasc Johanna Kohl Wolfgang Schuh Volker Weyne	
Trompete/Flügelhorn Willy Allmer Wolfgang Huß Heinz Kratochvil Gerhard Schindlauer Franz Tösch Mario Unger Tibor Vörö Christoph Windisch	Dirigent Peter Forcher	
	Organisation Dr. Mag. phil. Bernhard Habla	Am Freitag, dem 21. Juni 1991, um 20 ⁰⁰ Uhr im Kultur- und Hochschulzentrum Oberschützen Eintritt: S 80,-, Gruppen S 50,-, Studierende und Jugendliche S 30,-

Attachment B – Concert program of November 28, 2015, *Takács-Saal*, Oberschützen

Pannonisches Blasorchester Samstag, 28. November 2015		
Piccolo Imigard Ederer	Saxophon Reinhold Hart (Alt) David Hutter (Bariton) Melissa Lopez (Tenor) Marie-France Sylvestre (Alt)	Kontrabaß Benedikt Hochwarterner
Flöte Rainer Pözl (P. II) Jakub Klöner Rus Maria Alexandra	Trompete / Flügelhorn Thimo Dreisler Patrick Hensmann Elisa Heuchler Alfred Linschinger Jens-Martin Martiny Benjamin Redbacher Nicole Schwab Petra Triebel	Harfe Daniela Karner
Oboe Gottfried Reibels Lukas König	Horn Markus Bauer Sabine Gersthofer (I) Robert Kus Armin Kiss Volcan Semay Viktor Sumegyi	Schlagzeug Adam Kovács Song Eun Lim Niklas Schmidt Adrian Unzicker Wilfried Wiedner
Es-Klarinette Monika Kampicher	Euphonium Gerhard Looz Verena Paul (I)	Pauken Ferenc Csicsi (I)
Klarinette Julia Dix Laura Otvosch Barbara Fetz Wolfgang Geller Helge Kump (K) Eva Lassing Helga Pollak Alex Pongratz Peter Rapp Peter Ringhofer Florian Rost Martin Seidl Andreas Zingl (I) Sabine Zumpf	Posaune Michael Arzberger Michael Böhm Daniel Paller	Organisation Rainer Pözl (P) F = Finanzien G = Generaldirektor I = Instrumentenvertreter K = Konzertmeister P = Präsident PV = Präsidentstellv.
Bass-Klarinette Josef Paller	Tuba Robert Ederer Anna-Maria Rudolf Philipp Weber	
Fagott Tímea Hérics (II, I) Tanja Weinberger		



**Jubiläumskonzert
25 Jahre PBO**
SA / 28.11.2015 / 19:30
Kulturzentrum Oberschützen

Dirigent: Peter Forcher
Moderation: Karl Petz

Attachment C – Major events

1992 *Premiere Fifty-Eight* by John Cage

1994 Concert KiBu (composers and performers in Burgenland)

1995 Workshop with the French-Slovene avant-garde composer Vinko Globokar

1996 *Festival KlangBogen Wien*

1997 WASBE Conference in Schladming with musicians from Oman

1999 *Jeunesse Festival* with the work *Perpetual Silence* “Variationen über kein Thema von John Cage”

1999-2000 *Symphony No. 1* by Mahler (Arr. Désiré Dondeyne)

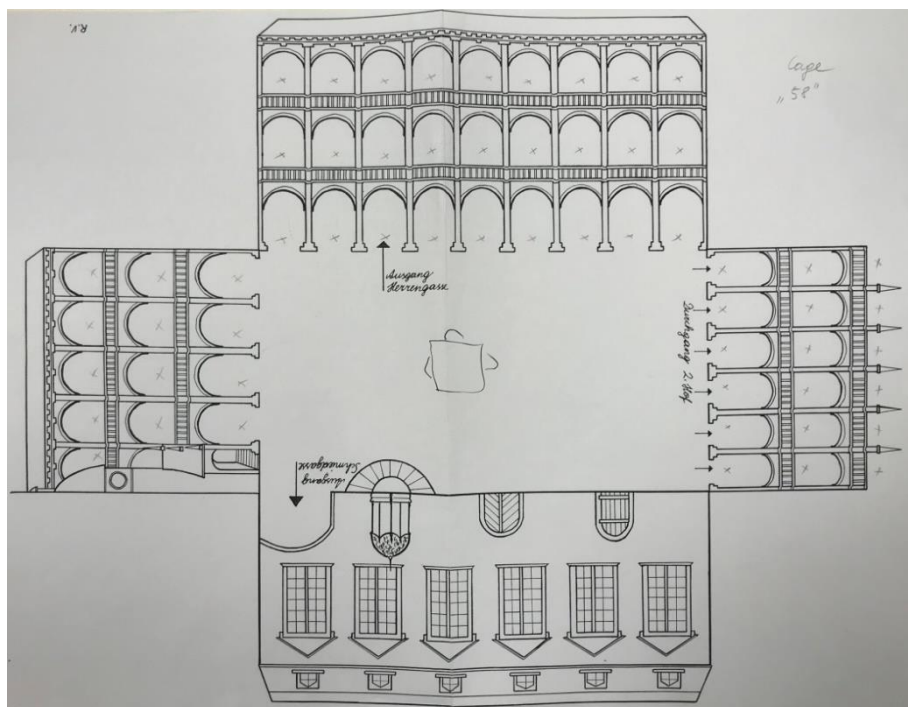
2003-2004 Project *A new perspective of sounds in known works*

2012 *Symphonie der Hoffnung* by Thomas Doss

2014, 2015, 2016 Workshop with the Austrian composer and conductor Thomas Doss

2019 *Gulda meets Shostakovich* played with the soloist Friedrich Kleinhapl (Concertos for Cello and Wind Orchestra)

Attachment D – Sketches by Bernhard Habla, placement of musicians in the arcades for the work *Fifty-Eight* in Graz (1992)



SEP 26 '92 13:09

Fifty-Eight

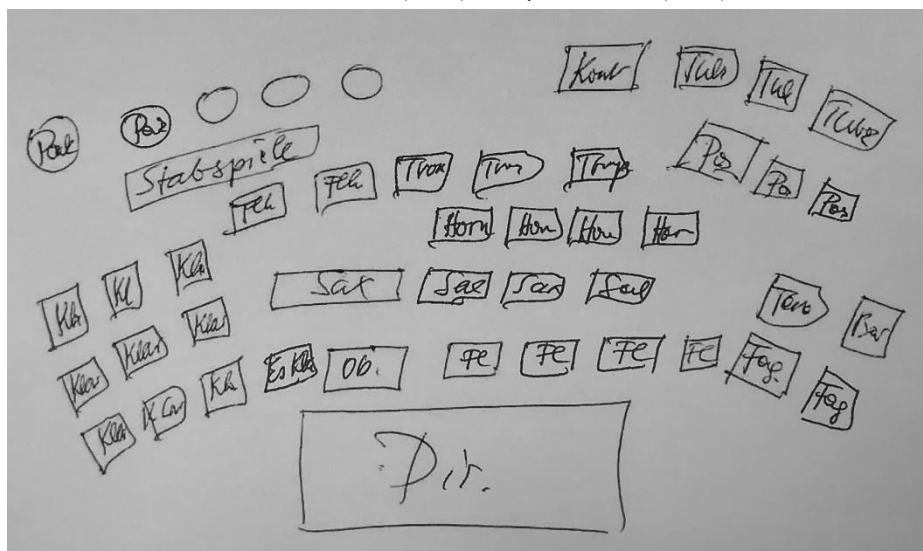
Graz, October 11, 1992

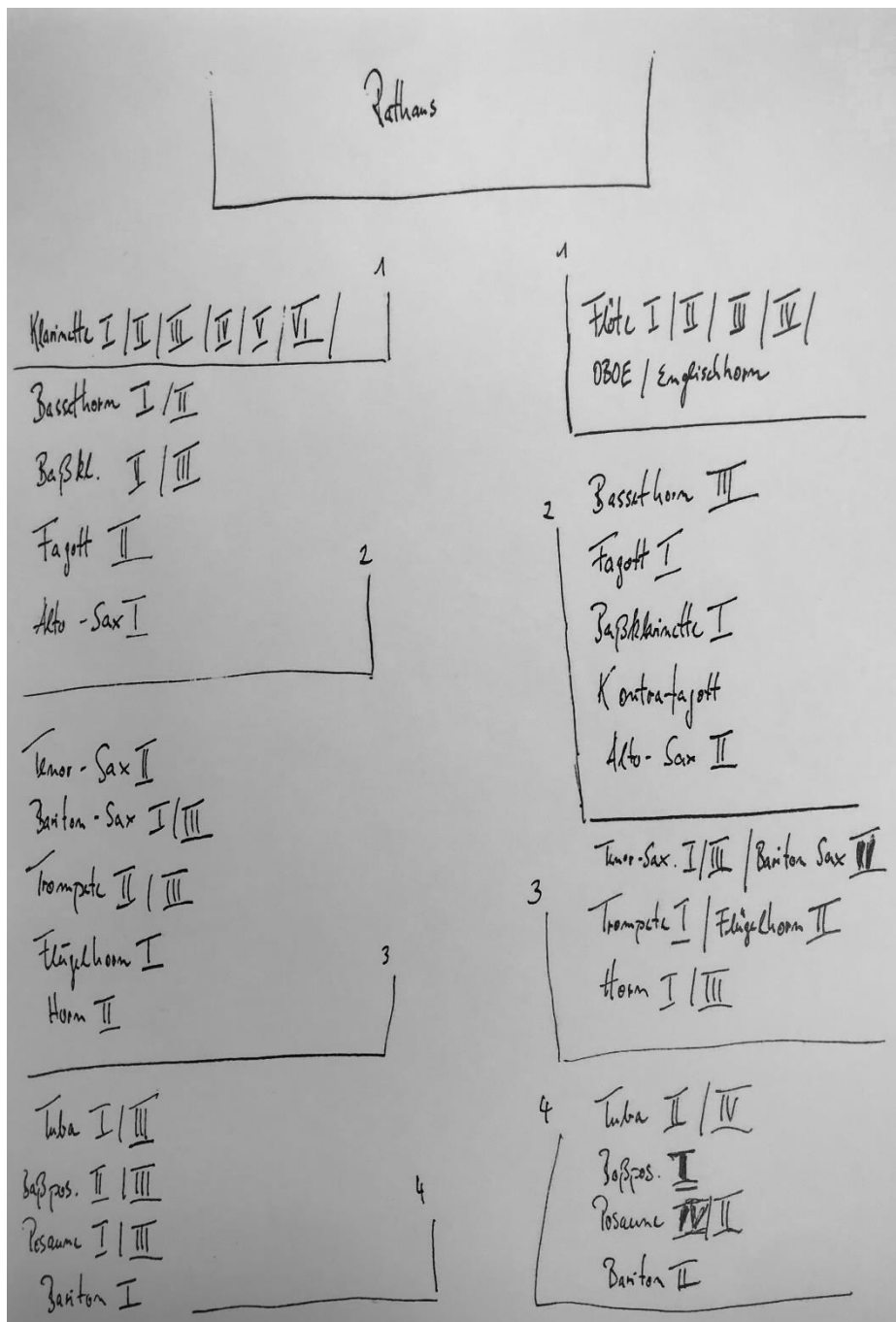
Instrumental Disposition in the 58 Arches

(Culver, 25.9.92)

Instrument	Arch	Instrument	Arch
Piccolo I	55	Bassoon I	1
Piccolo II	5	Clarinet in B $\flat$ II	2
Piccolo III	11	Tenor Trombone II	3
Flute I	24	French Horn I	4
Flute II	54	Piccolo II	5
Flute III	33	Baritone Sax in E $\flat$ I	6
Flute IV	57	Bassoon III	7
Alto Flute I	34	Tenor Trombone I	8
Alto Flute II	30	English Horn II	9
Alto Flute III	35	Contra Bassoon III	10
Oboe I	46	Piccolo III	11
Oboe II	45	Tenor Trombone IV	12
Oboe III	44	Contra Bassoon II	13
Oboe IV	51	Bass Clarinet in B $\flat$ III	14
English Horn I	16	Trumpet in C III	15
English Horn II	9	English Horn I	16
English Horn III	17	English Horn III	17
Clarinet in B $\flat$ I	27	Tenor Sax in B $\flat$ III	18
Clarinet in B $\flat$ II	2	Alto Sax in E $\flat$ I	19
Clarinet in B $\flat$ III	53	French Horn IV	20
Clarinet in B $\flat$ IV	41	Soprano Sax in B $\flat$ II	21
Bass Clarinet I	37	Tuba II	22
Bass Clarinet in B $\flat$ II	38	Trumpet in C II	23
Bass Clarinet in B $\flat$ III	14	Flute I	24
Bassoon I	1	Trumpet in C IV	25
Bassoon II	31	Alto Sax in E $\flat$ II	26
Bassoon III	7	Clarinet in B $\flat$ I	27
Bassoon IV	43	Tuba I	28
Contra Bassoon I	40	Baritone Sax in E $\flat$ II	29
Contra Bassoon II	13	Alto Flute II	30
Contra Bassoon III	10	Bassoon II	31
Soprano Sax in B $\flat$ I	50	Tenor Sax in B $\flat$ I	32
Soprano Sax in B $\flat$ II	21	Flute III	33
Soprano Sax in B $\flat$ III	39	Alto Flute I	34
Alto Sax in E $\flat$ I	19	Alto Flute III	35
Alto Sax in E $\flat$ II	26	Alto Sax in E $\flat$ III	36
Alto Sax in E $\flat$ III	36	Bass Clarinet I	37
Tenor Sax in B $\flat$ I	32	Bass Clarinet in B $\flat$ II	38
Tenor Sax in B $\flat$ II	49	Soprano Sax in B $\flat$ III	39
Tenor Sax in B $\flat$ III	18	Contra Bassoon I	40
Baritone Sax in E $\flat$ I	6	Clarinet in B $\flat$ IV	41
Baritone Sax in E $\flat$ II	29	Baritone Sax in E $\flat$ III	42
Baritone Sax in E $\flat$ III	42	Bassoon IV	43
French Horn I	4	Oboe III	44
French Horn II	58	Oboe II	45
French Horn III	52	Oboe I	46
French Horn IV	20	Tenor Trombone III	47
Trumpet in C I	48	Trumpet in C I	48
Trumpet in C II	23	Tenor Sax in B $\flat$ II	49
Trumpet in C III	15	Soprano Sax in B $\flat$ I	50
Trumpet in C IV	25	Oboe IV	51
Tenor Trombone I	8	French Horn III	52
Tenor Trombone II	3	Clarinet in B $\flat$ III	53
Tenor Trombone III	47	Flute II	54
Tenor Trombone IV	12	Piccolo I	55
Tuba I	28	Tuba III	56
Tuba II	22	Flute IV	57
Tuba III	56	French Horn II	58

Attachment E – Sketches by Bernhard Habla for the *KlangBogen Wien* (1996), *Jeunesse Festival* (1999), *Dorf voll Musik* (2006)





Pannonisches BlasOrchester

Sonntag, 11.Juni 2006 „Dorf voll Musik“ Oberschützen um **19.00 Uhr**

Becken	Große Trommel	Kleine Trommel	Stabspiele	Pauken

Tromp 3	Tromp 2	Tromp 1	Tromp 1	Posaune 1	Posaune 2	Posaune 3	Tuba 1	Tuba 2	Tuba 1

Klar 3	Klar 3	Klar 3	Fagott	Flgh 1	Flgh 1	Flgh 2	Tenor	Bariton	Horn 1	Horn 2	Horn 3	Horn 4

Klar 2	Klar 2	Klar 2	Klar 1	Klar 1	Klar 1	Oboe 1	Oboe 2	Flöte	Flöte	Flöte	Piccolo

Dirigent

Was brauchen wir:

1 Dirigentenpult
40 Eisenpulte
36 Sessel
viele WÄSCHEKLAMMERN !!!!!

1e Reihe: 12 MusikerInnen
2e Reihe: 13 MusikerInnen
3e Reihe: 10 MusikerInnen
4e Reihe: 5 MusikerInnen

Gesamt: 40 MusikerInnen

The Evolution of the wind band repertoire in Valencia: case study of the International Wind Band Contest ‘City of Valencia’

Javier Monteagudo Mañas
Conrado Enrique Carrascosa López’
José Pascual Hernández Farinós

There are cities that, due to their history and traditions, play a decisive role in some aspects of musical development. In this regard, the case of Valencia stands out, whose boom in wind bands dates back to the end of the 19th century, which partly promoted the birth of one of the most important band music competitions on the world scene: The International Wind Band Contest «City of Valencia» (CIBM). This event has contributed substantially, through the works performed there, in the evolution of the musical literature for the wind band, promoting from its origin the transcription of a large part of the symphonic-orchestral repertoire, and promoting, throughout the entire 20th century and what goes of 21st, the interpretation and composition of music originally written for band. For it, this paper will begin with a brief introduction to the history of the wind bands in Valencia, followed by a development of the CIBM from its creation to the present, and finally, the proof that the event has promoted the original music repertoire for symphonic band.

Valencia fue a finales del siglo XIX, bajo la corona del Rey Alfonso XII, una ciudad muy activa políticamente en el contexto nacional, pues importantes burgueses de la sociedad valenciana ayudaron a construir las bases del sistema y el bipartidismo entre liberales y conservadores, mediante el clientelismo y el caciquismo. Por esos años, Valencia experimentó uno de los crecimientos más importantes de su historia, tanto económico como territorial y urbano, lo cual provocó un crecimiento muy notable de la población (Ayuntamiento de Valencia. «La ciudad: Historia», n.d.).

En el ámbito cultural, es a finales del siglo XIX cuando surgen importantes instituciones que influenciaron y potenciaron las artes escénicas y su presen-

cia en la actividad social de la ciudad del Turia. Por ejemplo, la fundación del Ateneo Mercantil¹ y la del Conservatorio de Música², ambas en 1879. En este marco de impulso cultural, y en gran medida musical, el asociacionismo se convirtió en un poderoso ente de cambios dentro del proceso sociocultural que, más tarde, traerá consigo el siglo XX, el cual será clave para la democratización de la música. Y que mejor ejemplo de asociacionismo que el que experimentó Valencia gracias a la creación y consolidación de la actividad musical y social dentro de las bandas de música.

La fundación de sociedades musicales fue aumentando progresivamente a lo largo de todo el siglo XIX, registrándose entre 1880 y 1890 el mayor número de fundaciones. Este gran apogeo motivó que se celebrara en Valencia un concurso de bandas de música, novedoso en España, y que como señalaba Coloma: “uno de los estímulos que más influyeron para que las bandas mejorasen su calidad” (Coloma 1998, 51): el Certamen Internacional de Bandas de Música «Ciudad de Valencia» (CIBM). Tratando de adaptarse a modas y épocas, el CIBM ha experimentado importantes cambios a lo largo de su historia, los cuales atienden a aspectos como el emplazamiento del mismo, el número de secciones en el cual se divide, los modelos de puntuación, el jurado, etc. Sin embargo, destaca un aspecto por encima del resto, el cual se tratará en profundidad en este estudio: el repertorio interpretado (Certamen Internacional de Bandas de Música «Ciudad de Valencia», n.d.).

Son escasas las investigaciones que han abordado un estudio minucioso sobre el Certamen Internacional de Bandas de Música «Ciudad de Valencia» y prácticamente inexistentes aquellas que se encarguen de analizar en exclusiva el repertorio interpretado durante todas las ediciones del mismo y cómo este ha ido evolucionando a lo largo de su historia. En su mayoría son trabajos diversos sobre la participación de cierta banda de música (Oriola 2014), crónicas periodísticas de algunas ediciones (Mas 1998) o textos que responden a un enfoque meramente narrativo de su historia general (Astruells 2001). No obstante, se han encontrado capítulos o epígrafes en libros y tesis doctorales que hablan sobre el Certamen, pero en relación a un tema central de estudio diferente, como el fenómeno de las bandas de música en la Comunidad Valenciana (Galbis 2001) y (Asensi 2010 & 2013), o sobre la Banda Municipal de Música de Valencia (Andrés 2003) y (Astruells 2003).

¹ Institución creada para “atender las necesidades culturales y de formación, en su profesión, de los empleados del comercio” valencianos, la cual puso en marcha la celebración de la Exposición Regional de 1909.

² “La existencia de gran número de Escuelas Municipales de Música, los ideales de la Ilustración, las reuniones filarmónicas de burgueses, el vacío en su magisterio musical dejado por la iglesia y la afición al teatro, especialmente la zarzuela y ópera son claves explicativas que sitúan la creación del Conservatorio de Música” de Valencia, impulsado por la Sociedad Económica de Amigos del País (Madrid 2010, 360).

Unos pocos trabajos han estudiado el CIBM como tema principal y recorren su historia general entre los inicios y 1986 (López-Chavarri 1986), con motivo de su centenario. Otros añaden, además, diversas investigaciones sobre el repertorio interpretado en sus inicios, entre 1886 y 1897, recopilando y listando las obras (Asensi 2013) o diferenciando el género musical y los compositores (Asensi 2010). Se encuentran también, trabajos más extensos, llegando hasta 2002, pero sólo estudian las obras obligadas interpretadas por las bandas participantes en las secciones con mayor número de plazas y a propósito de las que tocaba la Banda Municipal de Valencia, en sus actuaciones dentro del CIBM como banda invitada, desde 1907 hasta 2002 (Astruells 2003), o las nacionalidades de los diferentes compositores de ese mismo grupo de obras (Astruells 2017).

En definitiva, los trabajos existentes al respecto del repertorio interpretado en el Certamen Internacional de Bandas de Música «Ciudad de Valencia» son, o muy concretos en unos casos, o poco significativos en otros, y en todos, incompletos. Tan sólo se ha encontrado un libro, en dos volúmenes, que hace un repaso de todo lo acontecido en el CIBM hasta 2011, incluido el repertorio (Ruiz 2011), pero a fecha de 2019 también resulta incompleto.

“La prensa siempre criticó la falta de obras compuestas exclusivamente para conjuntos de viento y percusión... Esto ha cambiado paulatinamente y en la actualidad se suele interpretar únicamente piezas originales para banda de carácter contemporáneo” (Astruells 2017, 71). Esta afirmación de Salvador Astruells en *Estudios Bandísticos* parece que ha solucionado un problema que planteaba Vicente Porta en 1991, resaltado por Vicent Galbis en *Història de la Música Catalana, Valenciana i Balear. Del Modernisme a la Guerra Civil*, en 1999: “Como elementos de tipo técnico (Porta) insiste en la necesidad de limitar las plazas según las secciones, de promover el repertorio específico para las bandas y de autores valencianos, como también la incorporación de la cuerda con piezas adecuadas” (Galbis 1999, 182). También Eduardo López-Chavarri, en su libro *100 Años de Música Valenciana: 1878-1978* (1978), aclamaba la necesidad de “crear un repertorio expofeso para ellas (las bandas de música) ... de la creación de un certamen para obras de este sector, como la hace el Ayuntamiento madrileño con su premio «Villa» (López-Chavarri 1978, 41).

Por lo tanto, lo que se pretende con esta investigación es, no sólo continuar la búsqueda y listado del repertorio interpretado en el Certamen hasta la actualidad, sino que, además, se quiere estudiar su evolución en las últimas décadas, para comprobar si este se ha desarrollado hacia la música original para banda sinfónica, añadiendo estrenos y encargos, y poder contrastar el problema-solución desencadenado en las teorías de López-Chavarri, Porta y Astruells. Asimismo, se verá si el Certamen Internacional de Bandas de Música «Ciudad de Valencia», en particular, y Valencia, en general, se han

convertido en un centro europeo referente en el repertorio sinfónico para banda.

Para llegar a corroborar estas hipótesis, se plantean una serie de objetivos, cuya respuesta intentará responder a supuestos como: 1) conocer los agentes que provocaron la creación del CIBM y estudiar su evolución a lo largo de su historia; 2) analizar el repertorio interpretado en el CIBM en un período de tiempo significativo y contemporáneo, entre 1979 y 2019; 3) comprobar la evolución del repertorio hacia la música original, añadiendo estrenos y encargos de nuevas obras; 4) resueltos los supuestos anteriores, comprobar si el CIBM ha convertido Valencia en un referente europeo de la música para banda sinfónica.

La elaboración de esta investigación se ha dividido en tres fases, realizando, en primer lugar, una búsqueda y documentación de bibliografía especializada sobre el Certamen Internacional de Bandas de Música «Ciudad de Valencia» y, en profundidad, en lo que respecta al repertorio interpretado en todas sus ediciones. A continuación, se ha elaborado una tabla, para su posterior análisis, recopilando las obras interpretadas en un período de tiempo significativo: 1979-2019. Finalmente, se han realizado varias estadísticas para extraer los resultados que superan los objetivos marcados y que responden a las hipótesis planteadas al inicio del estudio.

Las bandas de música en Valencia

Como cita Elvira Asensi: “La región valenciana es, desde luego, la más abundante en bandas de música, tanto que no se concibe fiesta valenciana sin banda” (Asensi 2010, 322). Los hechos que provocaron la aparición de las bandas de música en Valencia tienen sus raíces en las modificaciones socio-culturales que trajo consigo la nueva sociedad industrial del siglo XIX. Una de estas modificaciones fue, sin duda, la participación creciente de las clases populares en el ocio urbano, motivada por las reformas legislativas de una burguesía cada vez más presente. La reducción de la jornada laboral permitió a los trabajadores disponer de más tiempo libre y poder salir a disfrutar de los eventos lúdico-festivos y la cultura como, por ejemplo, los conciertos al aire libre (Asensi 2010).

Otro factor que favoreció la creación de muchas de las bandas de música en la región valenciana, tiene que ver con la celebración de fiestas tan propias de la misma, como son *Las Fallas* y los *Moros y Cristianos*, a las cuales va ligada la composición de piezas dedicadas para ser interpretadas en estas fiestas: pasodobles, y marchas moras y cristianas. Respecto a estas últimas composiciones son, como se refiere José Rafael Pascual Vilaplana, “partituras conectadas directamente con los ambientes *orientalizantes*, la Banda de los Jenízaros Turcos o la música de salón” (Vilaplana 2011). Este hecho pone de

manifiesto, una vez más, el asociacionismo como resultado de una mayor disposición de tiempo libre y ganas de disfrutar festejando en la calle.

Esta demandada presencia musical que exigía la sociedad del momento, a finales del siglo XIX e inicios del XX, provocó que las bandas de música se convirtieran, además, en un foco de educación musical del público, no sólo para escuchar, sino también para participar activamente dentro de la misma. Es por este tiempo, cuando empieza la proliferación de academias y escuelas de música por toda la provincia, como apunta Ana Fontestad: “el número de escuelas de música se había incrementado notablemente desde que se fundó la primera en 1867” (Fontestad 2006, 575), actividad que puede considerarse como un inicio de la educación musical, la cual identifica a las bandas de música como vehículos de transmisión cultural.

Según Vicent Galbis, el gran apogeo de las bandas de música en el territorio valenciano por aquella época y el gusto del momento por los festivales y concursos explican el sentimiento que provocó la creación de un nuevo evento anual en el contexto de la Feria de Julio: el Certamen Internacional de Bandas de Música «Ciudad de Valencia» (Galbis 1999, 175).

El CIBM: de La Feria de Julio a un *Concurso Musical*

En tiempos de modernidad, los hábitos sociales son los primeros que cambian. Y para ilustrar un ejemplo claro puede citarse «La Feria de Julio», creada en 1871 sobre el precedente de las corridas de toros celebradas en honor a *Sant Jaume* y *Santa Anna* e impulsada por el Ayuntamiento de Valencia que, ante la gran acogida popular de las corridas taurinas quiso aprovechar este poder de convocatoria social para promover una feria comercial (Hernández 1998). La Feria no sólo se destinaba a la compra-venta de productos agrícolas y ganaderos, sino que también se abría a pasear, ver actuaciones de baile, conciertos y otros eventos que mostraban la expresión cultural de Valencia por aquel tiempo. Y es en esta concepción abierta y dinámica que hace surgir varias actividades que fueron uniéndose a la Feria en los años venideros: *Els Jocs Florals* (1878)³, *La retreta militar o cabalgata* (1889)⁴, *La Batalla de Flors* (1891)⁵ y *El Certamen Musical* (1886) (Hernández 1998, 18-23).

³ “Juegos Florales”, en castellano. Se trata de un concurso literario, originario de la antigua Roma y dedicado a la diosa Flora, que se celebra en Valencia desde 1878, en el marco de la emergencia de la *Renaixença*, y organizado tradicionalmente por la sociedad *Lo Rat Penat*.

⁴ Tradicionalmente, y según las ordenanzas militares, la “Retreta” era el toque final de la jornada. Iniciada en el patio de los cuarteles y, a continuación, comunicada “a través de la muralla” a la ciudadanía por los centinelas.

⁵ “Batalla de Flores”, en castellano. Es un desfile de carrozas celebrado en Valencia a

Gracias al trabajo conjunto de Soriano y Alapont, coordinadores de la Subcomisión de Músicas, y la aprobación del alcalde Manuel Sapiña Rico, que redactaron el proyecto y publicaron las bases de la primera edición, salió adelante la celebración de un concurso novedoso en España: un certamen de bandas de música. Bajo el nombre de *Concurso Musical*, el Certamen se celebró el 29 de julio de 1886 en el pabellón que el Ayuntamiento de Valencia tenía instalado en el Paseo de la Alameda y recogió la participación de las bandas de: Algemesí, Carlet, Alzira, Utiel, Puçol, Sagunt, Alberic y Onda (Asensi 2010, 409).

La celebración de un *Concurso Musical* propició grandes mejoras en la organización interna y presencia pública de las bandas de música. En el ámbito social, las agrupaciones musicales comenzaron a sentir mayor presencia y valoración en la cultura de cada pueblo, consiguiendo más seguidores que acompañaban y animaban a “su banda” en las salidas a la capital para participar en el concurso. Pero es a nivel interpretativo y musical donde más se aprecian las mejoras que supuso la creación del Certamen en las bandas de música valencianas, pues poco a poco fue gestándose un sentimiento de competitividad entre ellas (el cual se acentuaba en los pueblos con dos sociedades musicales) que dio lugar a mejoras formativas y mayor calidad interpretativa de los grupos. En este aspecto, las obras interpretadas en cada edición fueron un elemento clave, no sólo las obras obligadas impuestas por el tribunal calificador de cada año y para cada sección, sino también y, sobre todo, las escogidas por cada agrupación como obras de libre elección (Asensi 2013, 116-118).

El repertorio interpretado

Un elemento básico y de suma importancia en un concurso musical es, sin duda, el repertorio a interpretar, el cual ha sufrido tantos o más cambios que otros aspectos que conciernen al Certamen Internacional de Bandas de Música «Ciudad de Valencia», como el emplazamiento del mismo, las categorías y secciones en que se divide, el jurado calificador de las audiciones, los medios de puntuación, etc. A partir de 1894, quedó establecida la estructura de actuación que divide en dos partes la participación de cada banda en el Certamen, la cual se ha mantenido hasta la actualidad. En primer lugar, se interpreta una obra obligada, impuesta por el jurado para todas las agrupaciones participantes en la misma sección; a continuación, una obra de libre elección. Este hecho solucionaba, simultáneamente, dos conflictos que venían sucediéndose

finales de julio, sobre las cuales se montan decorados temáticos y desde las cuales se lanzan serpentinatas, confeti y flores. Inspirado en los combates lúdicos similares de Niza y Cannes.

desde los inicios del Concurso. Por un lado, podría evaluarse en igualdad de condiciones cada interpretación, pues la obra obligada facilitaría comparar aspectos musicales, técnicos e interpretativos, ante la recurrente disparidad que ofrecían las actuaciones de las bandas en las ediciones donde el repertorio era íntegramente elegido por cada agrupación. Por otro lado, la obra de libre elección favorecía precisamente esto último, a la vez que animaba y entretenía al público asistente con variedad de piezas musicales (Asensi 2013, 135).

A finales del siglo XIX, durante las primeras ediciones del Certamen, el grueso de repertorio original que tocaban las bandas de música se basaba, principalmente, en pasodobles y marchas, y en menor medida otras piezas con títulos genéricos como *Sinfonía*, *Divertimento*, *Fantasía*, *Rapsodia*, etc., por citar algunos ejemplos: *Marcha Triunfal* (1866), de Franciso Asenjo Barbieri (1823-1894); *Sinfonia per Banda* (1872), de Amilcare Ponchielli (1834-1921) y *Gran Marcha Nupcial para Banda Militar* (1878), de Eduardo López Juarraz (1844-1897). Sin embargo, las partituras que integraban el gran género sinfónico se debían a transcripciones de obras orquestales, las cuales era muy habitual encontrar programadas en conciertos públicos, festivales y concursos (Astruells 2003, 67-68).

El repertorio interpretado en las primeras ediciones del CIBM estaba íntegramente compuesto por estas obras: transcripciones para banda de música orquestal, cuyo motivo principal radica en el interés del Comité organizador del Certamen, y el de las bandas participantes queriendo copiar a éste, por seguir la corriente musical española del siglo XIX que rechazaba las composiciones de autores propios en favor de las extranjeras, por considerarlas de menor importancia. En palabras de Asensi: “se decía que en España se rendía culto a todo aquello que fuera exótico y extranjero por considerarse de mayor prestigio” (Asensi 2013, 141). No obstante, este hecho favoreció, también, el acercamiento a las clases populares de la música “más culta” que interpretaban las orquestas sinfónicas, cuyas representaciones se veían restringidas a la clase social mejor acomodada: “la orquesta, ha de reconocerse que se encierra dentro de un núcleo muy limitado de personas; mientras que la Banda constituye, más eficazmente a su difusión y divulgación, ya que se pone en contacto inmediato con la gran masa del pueblo” (Asensi 2013, 92).

Estudios que analizan el repertorio interpretado en el CIBM en sus primeras ediciones, como los llevados a cabo por Salvador Astruells y otros por Elvira Asensi, desvelan que las oberturas al estilo de *Poeta y Aldeano* de Franz Von Suppe, estuvieron muy presentes, pues el arreglo para banda se adaptaba muy bien a las características de la misma y tenía buena acogida por el público. Las zarzuelas eran más escasas, pero adaptaciones como las que se hicieron sobre obras de Francisco Asenjo Barbieri se interpretaron incluso como obra obligada, por ejemplo, *Motivos de Zarzuelas* (1850-1889), obra obligada en 1889. No obstante, las composiciones más interpretadas en los

inicios del Certamen fueron oberturas de Verdi, seguido de Von Suppé, Wagner y Meyerbeer. Los españoles Chapí y Marqués también aparecen, pero en menor medida. Es importante tener en cuenta que el repertorio escogido se vio seducido por los gustos musicales de la época, lo cual explica el predominio de la ópera italiana al principio (como las oberturas de las óperas verdianas *La Forza del Destino* o *Aida*), seguida de la alemana (oberturas como *Lohengrin* o *Tannhäuser* de Wagner) y francesa (*Carmen* de Bizet o *Thaïs* de Massenet) y, más tarde, la zarzuela grande (con composiciones de Jerónimo Giménez como *La Torre del Oro*) (Asensi 2010).

Los compositores valencianos siempre han estado muy presentes, tanto como autores de las obras obligadas como de las de libre elección e, incluso, como componentes del jurado en diferentes ocasiones. En las conclusiones del gran estudio de Alfredo Ruiz sobre el repertorio del CIBM, puede verse como destacan los siguientes: Salvador Giner, con obras como *Rapsodia Española* o *Una Fiesta en el Alcázar*; José Serrano, con el intermedio de *La Venta de los Gatos* y la selección de *El Trust de los Tenorios*; Joaquín Rodrigo y su obra *Per la Flor del Lliri Blau*; Miguel Asins Arbó, con piezas tales como *Diego de Acevedo* y *La Noche de San Juan*; y Rafael Talens, gracias a *Sicània* o *Cançons de Mare* (Ruiz 2011).

El CIBM ha contribuido en gran medida a difundir la música para banda, puesto que requería con cada edición la interpretación de nuevas composiciones, ya fueran transcripciones u obras originales para banda. Además, ha resaltado la valía de muchos músicos, directores y compositores de todo el mundo, y especialmente, españoles. Muchos de ellos, empezaron realizando transcripciones de obras orquestales para ser interpretadas por “su banda” en el concurso, para más tarde consagrarse como compositores de renombre: “las obras a interpretar ese día de julio de 1888 eran *Juana de Arco*, de Verdi, y *Poeta y Aldeano*, de Suppé. Obviamente ambas eran transcripciones hechas a posteriori para banda. Parece que los mismos directores o los músicos profesionales las realizaban” (Asensi 2010, 514).

Llegado este momento y recordando la hipótesis que se planteaba al principio, en relación a si el Certamen Internacional de Bandas de Música «Ciudad de Valencia», en particular, y Valencia, en general, se han convertido en un centro europeo referente en el repertorio sinfónico para banda, se ha procedido a investigar un período de tiempo significativo que pueda probar la cuestión planteada: 1979-2019. Para ello, se ha recogido en una tabla las obras interpretadas en todas las secciones de las últimas 40 ediciones del CIBM, clasificándolas por año de edición del CIBM, sección, si era obra obligada o de libre elección, título, autor, transcriptor/arreglista (si procedía) e identificando si era una transcripción u obra original. Además, se han destacado los estrenos de las obras que se encargaron para ser estrenadas expresamente en el CIBM, pues tanto el Ayuntamiento de Valencia desde la organización del

Certamen, como numerosas de las sociedades musicales participantes, han encargado obras a compositores del momento con motivo de su participación dentro del mismo.

Aunque no se puede mostrar la tabla realizada por motivos de espacio, se han elaborado dos gráficas en las que puede verse la evolución del repertorio interpretado en el CIBM a lo largo de este período, discriminando las piezas

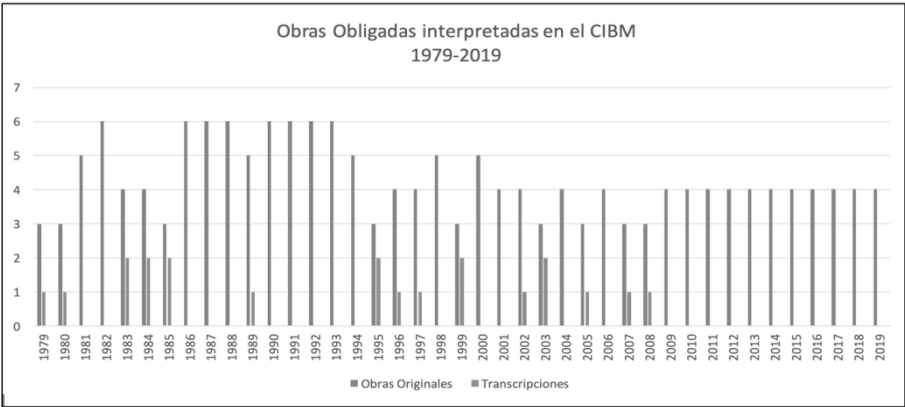


Ilustración 1: Número de obras obligadas interpretadas en el CIBM entre 1979 y 2019. [Fuente: elaboración propia]

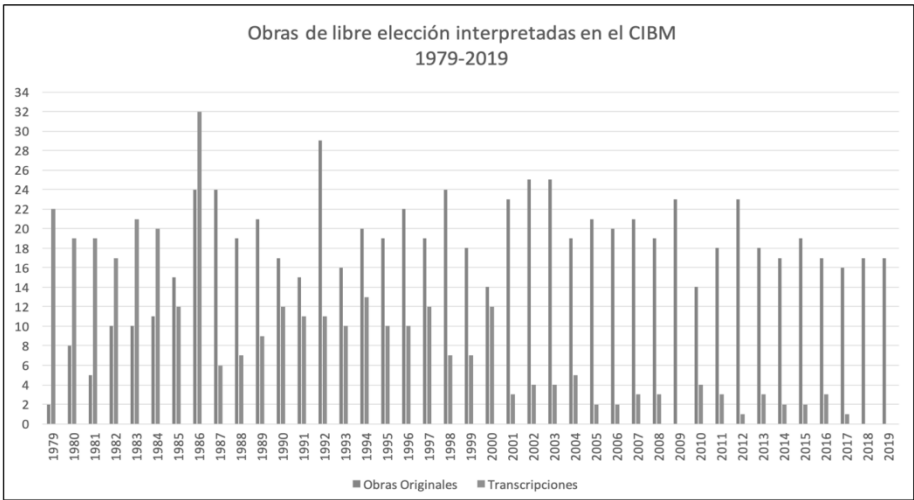


Ilustración 2: Número de obras de libre elección interpretadas en el CIBM entre 1979 y 2019. [Fuente: elaboración propia]

originales para banda (color azul) de las transcripciones orquestales (color rojo), representándose en la primera gráfica las obras obligadas (ilustración 1) y, en la segunda, las de libre elección (ilustración 2). Cabe decir que la separación entre estos dos tipos de obras viene marcada por responder a diferente marcador numérico. Es decir, las obras obligadas se han contabilizado una sola vez, independientemente del número de veces que se interpretaran (dependiendo de cuántas bandas participasen). Las obras de libre elección, por su parte, se han computado en función del número de interpretaciones. Por ejemplo, en 1980 *Cap Kennedy* (1971) de Serge Lancen (1922-2005) fue elegida por dos agrupaciones bandísticas como obra libre y, por lo tanto, se ha contado dos veces.

En lo referente a la creación de nuevo repertorio, y a propósito de la convocatoria cada año del Certamen Internacional de Bandas de Música «Ciudad de Valencia», se aprecia cierto gusto entre muchas de las sociedades musicales participantes y del Ayuntamiento de Valencia, por el encargo de nuevas piezas para banda sinfónica. Tanto si se trata de nuevas transcripciones de piezas orquestales como si son obras originales para banda, este hecho ha contribuido de manera considerable en el aumento de la literatura escrita para la formación bandística. Por ejemplo, entre algunas de las obras que fueron encargadas por el Excmo. Ayuntamiento de Valencia para estrenarse en el CIBM como obras obligadas se encuentran: *Festívoles*, de Rafael Talens (1933-2012), obra obligada en la Tercera Sección de 1986; *Homenaje a Joaquín Sorolla*, de Bernardo Adam Ferrero (1942-), impuesta en la Sección Especial A de 1988; y Pinocho, de Ferrer Ferran (1966-), obligada de la Sección de Honor en la edición de 2008. (Listado completo en el Anexo 1).

Las sociedades participantes también han encargado piezas originales para banda sinfónica a compositores del momento, para ser interpretadas en el CIBM como obras de libre elección, entre las cuales pueden citarse: *La Vall de la Murta*, *Sinfonía* n.º 1, de Andrés Valero (1973-), encargada por la Societat Musical d'Alzira (Valencia, España); *Flor de Azahar: Concierto para Banda*, de Gregory Fritze (1954-), comisionada por el Centro Instructivo Musical “La Armónica” de Buñol (Valencia, España); o *Quantum Miliarium*, de Ferrer Ferran (1966-), siendo encargo de la Agrupació Musical “L'Amistat” de Quart de Poblet (Valencia, España). Las tres obras se estrenaron en la Sección de Honor del CIBM en los años 2002, 2006 y 2016, respectivamente. (En el Anexo 2 se adjunta el listado completo).

Las transcripciones de obras orquestales también han sido escogidas como obras de libre elección por muchas de las bandas participantes en numerosas ediciones del Certamen Internacional de Bandas de Música «Ciudad de Valencia», constituyendo, también, nuevas aportaciones al repertorio para banda. Citando algunas de ellas se encuentran: *Hary Janos*, op. 15 de Zoltan Kodaly, cuya transcripción para banda realizó Francisco Tamarit y dirigió al Centro Instructivo Musical “La Armónica” de Buñol (Valencia, España) en la

Sección Especial A de 1980; *El Mandarín Maravilloso* de Béla Bartók, transcripción que elaboró Pablo Sánchez Torrella para la participación del Centre Instructiu Unió Musical de Lliria (Valencia, España) en la Sección Especial A de 1981; o *Las Danzas Sinfónicas de West Side Story* de Leonard Bernstein, cuya transcripción corrió a cargo de Luis Sanjaime y el cual condujo la actuación de la Societat Musical Instructiva “Santa Cecilia” de Cullera (Valencia, España) en la Sección Especial A de 1986. (Listado completo en el Anexo 3).

Además, también se ha querido destacar las piezas más interpretadas, originales para banda y transcripciones, y los compositores más escuchados, tanto de las obras obligadas y como de las de libre elección. Así, de entre las obras originales más interpretadas se encuentran: *Armenian Dances* (12 veces) y *Praise Jerusalem* (10 veces), de Alfred Reed; *Sicània* (10 veces) y *Cançons de Mare* (7 veces), de Rafael Talens; *Homenaje a Joaquín Sorolla* (9 veces), de Bernardo Adam Ferrero; y *Dance Movements* (7 veces) y *Music for a Festival* (5 veces), de Philip Sparke. Por su parte, las transcripciones de obras orquestales que destacan como más interpretadas son: *Pinos de Roma* (13 veces), *Belkis: La Reina de Saba* (13 veces) y *Feste Romane* (7 veces), de Ottorino Respighi; *El Pájaro de Fuego* (8 veces) y *La Consagración de la Primavera* (7 veces), de Igor Stravinsky; y *Metamorfosis Sinfónica* (8 veces), de Paul Hindemith. Y, por último, los compositores más recurrentes en el CIBM entre 1979 y 2019 son: Rafael Talens (7 veces), Miguel Asins Arbó (6 veces) y Amando Blanquer, Bernardo Adam Ferrero y Francisco Grau Vegara (5 veces), entre las obras obligadas; y Alfred Reed (48 veces), Ferrer Ferran (40 veces), Ottorino Respighi (34 veces) y Philip Sparke (23 veces), respecto a las obras de libre elección.

Resultados

Con los datos recogidos anteriormente, que analiza detalladamente el repertorio interpretado entre 1979 y 2019, pueden extraerse los siguientes resultados en cuanto al tipo de obras interpretadas:

- Entre las obras obligadas escogidas por los diferentes tribunales tienden a prevalecer las piezas originales para banda, siendo en numerosas ediciones el 100%, como por ejemplo entre 1990 y 1994 y a partir de 2009 hasta la actualidad. (Véase ilustración 1).
- Entre las obras de libre elección se comprueba un crecimiento de las piezas originales en disminución de las transcripciones, las cuales son superiores en número a partir de 1987, porcentaje que no cesará de crecer hasta llegar al 100% en 2009 y a partir de 2018. (Consúltese ilustración 2).
- En términos generales, en los últimos cuarenta años de Certamen se han interpretado más piezas originales para banda sinfónica que transcripciones de obras orquestales, rozando el 90% en las obras obligadas y a 69% en las de libre elección. Véanse las ilustraciones siguientes:

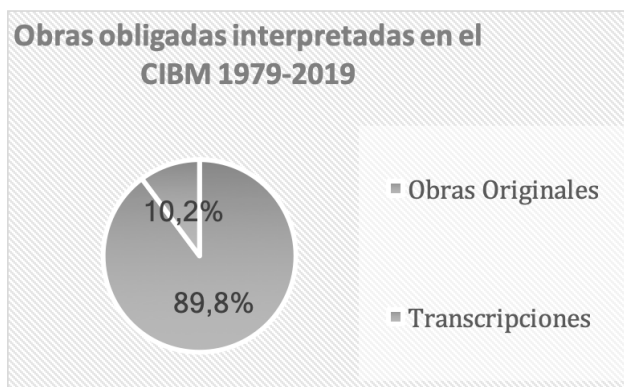


Ilustración 3: Porcentaje de obras originales y transcripciones respecto a las obras obligadas interpretadas en el CIBM entre 1979 y 2019.
[Fuente: elaboración propia]

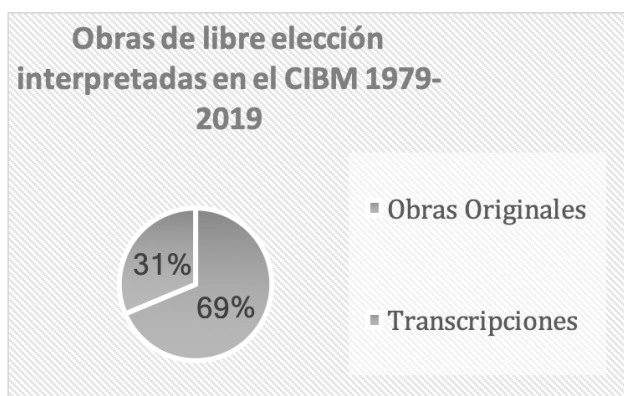


Ilustración 4: Porcentaje de obras originales y transcripciones respecto a las obras de libre elección interpretadas en el CIBM entre 1979 y 2019.
[Fuente: elaboración propia]

- De las 196 obras obligadas interpretadas en las cuarenta últimas ediciones del CIBM, casi el 30% se debe a obras estrenadas para la ocasión, encargadas por el Ayuntamiento de Valencia a compositores contemporáneos (en su mayoría valencianos).
- De las 1068 obras de libre elección interpretadas entre las ediciones de 1979 y 2019 del CIBM, un 15% de las mismas son encargos de las sociedades musicales participantes con motivo de dicha participación en el concurso.

Conclusiones

Llegado este momento, se verifican las hipótesis planteadas al inicio de este trabajo, en relación al repertorio interpretado en el Certamen Internacional de Bandas de Música «Ciudad de Valencia». Por un lado, dicho repertorio ha hecho crecer la literatura escrita para banda sinfónica, gracias a las diferentes transcripciones de obras orquestales realizadas por compositores y directores de las propias bandas participantes, como del estreno de nuevas obras originalmente escritas para banda, siendo encargos de las agrupaciones en concurso o del Ayuntamiento de Valencia desde la organización misma del Certamen. Parte de esta evidencia contrasta el problema-solución desencadenado por las teorías de Porta y Astruells, en cuanto al vacío de música original para banda que encontraba el primero en las ediciones del Certamen hasta la década de los 90 del siglo pasado y la seguridad con la que afirmaba el segundo de que el vacío está cubierto en la actualidad.

Por otro lado, cabe resaltar la gran cantidad de las obras que, encargadas para ser estrenadas en el CIBM, consecutivamente, se han difundido por todo el mundo, premiándose, grabándose e interpretándose en numerosas ocasiones. Un ejemplo muy significativo que puede ilustrar este hecho es *Homenaje a Joaquín Sorolla*, de Adam Ferrero. Tras estrenarse en el CIBM de 1988 como obra obligada de la máxima categoría e interpretarse en varias ediciones posteriores como obra de libre elección, dicha obra se ha escuchado en el World Music Contest de Kerkrade y el Certamen Internacional de Bandas de Música «Vila d'Altea» (Alicante), ha sido grabada por Aulos Sinfonisches Blasorchester⁶ y el Swedish Wind Ensemble⁷ (entre otros grupos) y premiada por la Wind Association for Symphonic Bands and Ensembles (WASBE). Otro ejemplo, es *Flor de Azahar: Concierto para Banda*, de Gregory Fritze, la cual se estrenó en el CIBM de 2006 por la Banda Sinfónica del C.I.M. “La Armónica” de Buñol (Valencia, España) que participaba en la Sección de Honor. Dicha agrupación volvió a interpretarla en el Festival de Música de Meaño (Pontevedra, España) en 2016 y el Midwest Clinic International Band and Orchestra Conference de Chicago (2011), además de grabarla en un monográfico junto a otras obras del mismo compositor⁸. Posteriormente, *Flor de Azahar* se ha escuchado por otros conjuntos bandísticos en más ocasiones, citando dos de ellas: en el «VI Certamen Galego de Bandas» de 2012 y en el

⁶ *Wine-Dark Sea: Symphony for Band*. Aulos Sinfonisches Blasorchester. Bram Sniekers, dirigent. [CD] Aulos, 2018

⁷ *Brain Rubbish: Ferrero, Gershwin, Gorb & Lindberg*. Swedish Wind Ensemble. Christian Lindberg, conductor. BIS, 2012

⁸ *Gregory Fritze: Music for Wind Orchestra*. Banda Sinfónica del C.I.M. “La Armónica” de Buñol. David Fiuza Souto, director. [CD] Fundación La Armónica, 2016

“Certamen de Bandas de Mota del Cuervo” en Ciudad Real (2014). Por último, la suite sinfónica *Pinocho*, de Ferrer Ferran, estrenada en 2008 como obra obligada de la máxima categoría del CIBM, se ha interpretado, también, en el Certamen Internacional de Bandas de Música «Vila d’Altea» (Alicante) en 2016. Además, se ha programado en conciertos sinfónicos de bandas en varias partes del planeta, como en los países europeos de Bélgica (2014) y Holanda (en el WMC de Kerkrade de 2009), en Taipéi (2015), Australia (2017) y diversos países de Latinoamérica, entre los que destaca Venezuela y su conocida Joven Banda Sinfónica “Simón Bolívar” (2012).

Citados estos ejemplos y dados los resultados anteriormente comentados, puede decirse que el Certamen Internacional de Bandas de Música «Ciudad de Valencia», en particular, y Valencia, en general, se han convertido en un centro europeo importante dentro del repertorio sinfónico para banda.

Referencias

- Asensi Silvestre, Elvira. 2010. *Música i Societat. El fenomen de les bandes de música valencianes en la cultura del segle XIX i principi del XX*. Tesis Doctoral, Universitat de València.
- Asensi Silvestre, Elvira. 2013. *Música, mestre! Les bandes valencianes en el tombant del segle XIX*. Valencia: Publicacions Universitat de València.
- Astruells Moreno, Salvador. 2001. “Historia del Certamen de la Feria de Julio de Valencia: desde sus orígenes hasta 1930”. *Música y Pueblo*, 108: 15-16. Valencia: Federación de Sociedades Musicales de la Comunidad Valenciana.
- Astruells Moreno, Salvador. 2003. *La Banda Municipal de Valencia y su aportación a la historia de la música valenciana*. Tesis Doctoral, Universitat de València.
- Astruells Moreno, Salvador. 2012. “Las Bandas de Música: desde sus orígenes hasta nuestros días.” *Revista Melómano Digital*, 26 de marzo de 2019. <https://www.melomanodigital.com/las-bandas-de-musica-desde-sus-origenes-hasta-nuestros-dias/>
- Astruells Moreno, Salvador. 2017. “El Certamen Internacional de Bandas de Música «Ciudad de Valencia».” *Estudios Bandísticos I*: 67-74.
- Ateneo Mercantil de Valencia. sin fecha. “La institución: Historia del Ateneo Mercantil”. Consulta septiembre de 2019. <https://www.ateneovalencia.es/institucion/>
- Ayuntamiento de Valencia. sin fecha. “La ciudad: Historia”. Consulta agosto de 2019. <https://www.valencia.es/ayuntamiento/laciudad.nsf/vDocumentosTituloAux/9DC0972F91761836C125713A005A2E06?OpenDocument&bdOrigen=ayuntamiento%2Flaciudad.nsf&idapoyo=&lang=1&nivel=3>
- Certamen Internacional de Bandas de Música «Ciudad de Valencia». sin fecha. “Historia del CIBM.” Consulta septiembre 2019. <http://www.cibm-valencia.com/esp/historia.aspx>
- Coloma, Rafael. 1998. “Anecdolari d’una historia próxima”. En *La Fira de València. Imatges de la Biblioteca Valenciana*, editado por la Generalitat Valenciana, 27-57. València: Generalitat Valenciana.

- Fontestad, Ana. 2006. *El Conservatorio de Música de Valencia. Antecedentes, fundación y primera etapa (1879- 1910)*. Valencia: Universitat de València. Servei de Publicacions.
- Galbis López, Vicente. 1999. “Les bandes valencianes: història, activitats i projecció social”. En *Història de la Música Catalana, Valenciana i Balear. Del Modernisme a la Guerra Civil*, editado por Xosé Aviñoa, Vol. IV, 161-205. Barcelona: Edicions 62.
- Hernández Martí, Gil Manuel. 1998. *La Feria de Julio de Valencia*. Valencia: Carena Editors.
- López-Chavarri Andújar, Eduardo. 1978. *100 Años de Música Valenciana, 1878-1978*. Valencia: Caja de Ahorros de Valencia
- López-Chavarri Andújar, Eduardo. 1986. “100 Años del Certamen”. En *Certamen Internacional de Bandes de Música «Ciutat de València», Juliol 1986*. Valencia: Ayuntamiento de Valencia.
- Madrid Gómez, Rodrigo. 2010. “El Conservatorio de Música de Valencia”. En N. Bas Martín y M. Portolés Sanz (coord.), *Ilustración y progreso: La Real Sociedad Económica de Amigos del País de Valencia (1776-2009)*, 357-377. Valencia: Real Sociedad Económica de Amigos del País.
- Mas Quiles, Juan Vicente. 1998. “Certamen Internacional de Bandas “Ciudad de Valencia”. Un festival patrocinado por Iberdrola”. *Revista Ritmo*, 702: 22-23. https://prensahistorica.mcu.es/arce/es/publicaciones/numeros_por_mes.do?idPublicacion=1000644&anyo=1998
- Oriola Velló, Frederic. 2014. “Las bandas militares en la España de la Restauración (1875-1931).” En *Nassarre: Revista aragonesa de musicología*, 30/1: 163-194. <https://ifc.dpz.es/recursos/publicaciones/34/92/06oriola.pdf>
- Pascual-Vilaplana, José Rafael. 2017. “El segle XIX i la gènesi de les bandes actuals.” *El Nostre Periòdic*, febrero de 2017. <https://www.nuestrasbandasde musica.com/secciones/secciones-nbm/colaboraciones/7776-el-segle-xix-i-la-genesi-de-les-bandes-actuals.html>
- Pascual-Vilaplana, José Rafael. 2011. “Las Bandas de Música: Un vehículo de cultura para el siglo XXI”. *pascualvilaplana.com*, 20 de marzo de 2011. <https://www.pascualvilaplana.com/contenido/articulos/adj/15.pdf>
- Ruiz Cerveró, Alfredo. 2011. *Una historia irreplicable en el mundo musical. El Certamen Internacional de Bandas de Música «Ciudad de Valencia»*. Volumen I-II. Valencia: Piles Editorial.

Anexos

1. Obras originalmente escritas para banda sinfónica y encargadas por el Excmo. Ayuntamiento de Valencia, para estrenarse en el CIBM como obras obligadas, entre 1979 y 2019:

- *Dances Valencianes* (Bernardo Adam Ferrero): 1.ª Sección, 1979.
- *Metabolismos Rítmicos* (Eduardo Montesinos): 1.ª Sección, 1982.
- *Movimientos Cíclicos para Banda* (Salvador Chuliá): 2.ª Sección, 1982.

- *Suite Sinfónica* (Manuel Berná García): Sección Especial A, 1983.
- *Danzas Alicantinas* (Bernardo Adam Ferrero): 1.ª Sección, 1983.
- *El valle y la montaña* (Antonio Ferriz): 3.ª Sección, 1984.
- *Quimeras* (Francisco Grau Vegara): Sección Especial A, 1985.
- *Concierto Mediterráneo* (Agustín Bertomeu Salazar): Sección Especial A, 1986.
- *Festívoles* (Rafael Talens): 3.ª Sección, 1986.
- *Images de la Mar* (Ramón Pastor Gimeno): Sección Juvenil, 1986
- *Homenaje a Joaquín Sorolla* (Bernardo Adam Ferrero): Sección Especial A, 1988.
- *Estructuras Isorrítmicas* (Eduardo Montesinos): Sección Especial B, 1988.
- *Estructura Sinfónica n.º 1* (Ramón Pastor Gimeno): Sección Especial A, 1989.
- *La Noche de San Juan* (Miguel Asins Arbó): Sección Especial A, 1990.
- *Obertura Rítmica* (Rafael Talens): 1.ª Sección, 1990.
- *Racons d'estiu* (Luis Blanes): 2.ª Sección, 1990.
- *Glosses II* (Amando Blanquer): Sección Especial A, 1991.
- *Ballets* (Miguel Asins Arbó): 1.ª Sección, 1991.
- *Olbap* (Francisco Grau Vegara): Sección de Honor, 1994.
- *Terra Mítica* (Bernardo Adam Ferrero): Sección de Honor, 2000.
- *Entornos* (Amando Blanquer): Sección Especial, 2000.
- *Vasa* (José Suñer): 1.ª Sección, 2001.
- *Capricho Mediterráneo* (Francisco Grau Vegara): Sección de Honor, 2002.
- *Muralles* (J. Gonzalo Gómez Deval): 2.ª Sección, 2002.
- *Vientos...* (Francisco Tamarit): Sección de Honor, 2003.
- *Música para vientos y percusión* (Luis Blanes/Teo Aparicio): Sección Especial, 2003.
- *Ocurrències* (Francisco Bort): 2.ª Sección, 2003.
- *Epopeyas Valencianas* (José Susi): Sección de Honor, 2004.
- *Timanfaya, Montañas de Fuego* (José V. Egea): 1.ª Sección, 2004.
- *Sinfonía Valentina* (Salvador Chuliá): Sección de Honor, 2005.
- *De l'obscuritat a la llum* (Miguel E. de Tena): 2.ª Sección, 2005.
- *Concerto Grosso* (Manuel Angulo): Sección de Honor, 2006.
- *Pietätsinn* (Joan Enric Canet): 2.ª Sección, 2006.
- *El Patriarca* (Rafael Talens): Sección de Honor, 2007.
- *Atiragram* (José Pascual Asensio): 2.ª Sección, 2007.
- *Pinocho* (Ferrer Ferran): Sección de Honor, 2008.
- *Nova València* (José Alamá): 2.ª Sección, 2008.
- *Centenari* (José Salvador): 2.ª Sección, 2009.
- *Phobos, Sinfonía n.º 3* (José Suñer): Sección de Honor, 2013.
- *Scylla* (Francisco Zacarés): Sección de Honor, 2017.

2. Obras originalmente escritas para banda sinfónica, encargadas por las sociedades musicales participantes para estrenarse en el CIBM como obras de libre elección, entre 1979 y 2019:

- *Sagunto* (Bernardo Adam Ferrero): Sección Especial B, 1989. (Sociedad Musical “Lira Saguntina” de Sagunto, Valencia).
- *La Vall de la Murta, Sinfonía n.º 1* (Andrés Valero): Honor, 2002. (Societat Musical d’Alzira, Valencia).
- *La Passió de Crist, Sinfonía n.º 2* (Ferrer Ferran): Honor, 2002. (Societat Musical Instructiva “Santa Cecilia de Cullera, Valencia).
- *Teogónica, Sinfonía n.º 2* (Andrés Valero): Especial, 2003. (Agrupació Musical “L’Amistat” de Quart de Poblet, Valencia).
- *Camiño de Santiago, Sinfonía n.º 1* (J. Gonzalo Gómez Deval): Especial, 2003. (Agrupación Musical Do Rosal, Pontevedra)
- *Flor de Azahar* (Gregory Fritze): Honor, 2006. (Centro Instructivo Musical “La Armónica” de Buñol, Valencia).
- *Marco Polo, La Ruta de la Seda* (Luis Serrano): Honor, 2006. (Unió Musical de Torrent, Valencia).
- *Rahal* (Francisco Zacarés): Segunda, 2007. (Societat Musical “La Primitiva” de Rafelbunyol, Valencia).
- *La Batalla de Rande, Sinfonía n.º 2* (J. Gonzalo Gómez Deval): Honor, 2008. (Societat Ateneu Musical de Cullera, Valencia).
- *Handàq* (J. Gonzalo Gómez Deval): Honor, 2009. (Societat Instructiva Unió Musical de Monserrat, Valencia).
- *A Day in Valencia* (Gregory Fritze): Honor, 2011. (Centre Instructiu Unió Musical de Lliria, Valencia).
- *Bocetos de Cullera* (Gregory Fritze): Honor, 2014. (Societat Ateneu Musical de Cullera, Valencia).
- *El Jardín de las Hespérides* (José Suñer): Honor, 2015. (Societat Musical Instructiva “Santa Cecilia de Cullera, Valencia).
- *Quantum Miliarium* (Ferrer Ferran): Honor, 2016. (Agrupació Musical “L’Amistat” de Quart de Poblet, Valencia).
- *Vadit Super Pozolum* (Gregory Fritze): Honor, 2016. (Agrupación Musico-Cultural “La Lira” de Pozuelo de Alarcón, Madrid).

3. Transcripciones para banda sinfónica de obras orquestales, interpretadas por las sociedades musicales participantes en el CIBM como obras de libre elección, entre 1979 y 2019:

- *Hary Janos, op. 15* (Zoltan Kodaly, transcripción de Francisco Tamarit): Especial A, 1980 (Centro Instructivo Musical «La Armónica» de Buñol, Valencia).
- *Taras Bulba* (Leos Janacek, transcripción de Ramón Herrero): Especial A, 1980 (Sociedad Musical «La Artística» de Buñol, Valencia).

- *Ala et Lolly “Suite Escita”, op. 20* (Sergei Prokofiev, transcripción de Luis Sanjaime): Especial A, 1980 (Societat Musical Instructiva “Santa Cecilia de Cullera, Valencia).
- *El Mandarín Maravilloso* (Béla Bartók, transcripción de Pablo Sánchez Torrella): Especial A, 1981 (Centre Instructiu Unió Musical de Lliria, Valencia)
- *Cuadros de una Exposición* (Maurice Ravel, transcripción de Roberto Forés): Especial A, 1983 (Centro Instructivo Musical “La Armónica” de Buñol, Valencia).
- *Romeo y Julieta, op. 64* (Sergei Prokofiev, transcripción de Pablo Sánchez Torrella): Especial A, 1983 (Centre Instructiu Unió Musical de Lliria, Valencia).
- *Fiestas Romanas* (Ottorino Respighi, transcripción de Roberto Forés): Especial A, 1984 (Centro Instructivo Musical “La Armónica” de Buñol, Valencia).
- *Pinos de Roma* (Ottorino Respighi, transcripción de Ramón Herrero): Especial A, 1984 (Sociedad Musical “La Artística” de Buñol, Valencia).
- *Sinfonía n.º 3, Mov.I* (Gustav Mahler, transcripción de Roberto Forés): Especial A, 1985 (Centro Instructivo Musical “La Armónica” de Buñol, Valencia).
- *West Side Story* (Leonard Bernstein, transcripción de Luis Sanjaime): Especial A, 1986 (Societat Musical Instructiva “Santa Cecilia de Cullera, Valencia).
- *Concierto para Orquesta* (Tadeusz Baird, transcripción de Roberto Forés): Especial A, 1986 (Centro Instructivo Musical “La Armónica” de Buñol, Valencia).
- *Sinfonía n.º 8, Mov.IV* (Anton Bruckner, transcripción de Bernardo Adam Ferrero): Especial A, 1986 (Sociedad Musical “La Artística” de Buñol, Valencia).
- *Concierto para Orquesta* (Witold Lutoslawski, transcripción de Roberto Forés): Especial A, 1988 (Centro Instructivo Musical “La Armónica” de Buñol, Valencia).
- *Sinfonía n.º 6 “Patética”* (P.I. Tchaikovsky, transcripción de Emilio Vega): Especial A, 1988 (Sociedad Musical “La Artística” de Buñol, Valencia).
- *Belkis, La Reina de Saba, Suite n.º 1* (Ottorino Respighi, transcripción de Luis Sanjaime): Especial A, 1993 (Centro Instructivo Musical “La Armónica” de Buñol, Valencia).
- *El Mandarín Maravilloso* (Béla Bartók, transcripción de Pablo Sánchez Torrella): Especial A, 1993 (Sociedad Musical “La Artística” de Buñol, Valencia).

Pedro Braña en Sevilla: primer lustro al frente de la Banda Municipal (1945-1950)

Alejandro Díaz

Pedro Braña (Candás, Asturias, 1902; Salinas, Asturias, 1995) was a fundamental figure in Seville's musical life since 1944, after obtaining the position of Director of the Municipal Band of Seville by public tender. It is presented to the first call that is made during the Franco period, in the section of first category bands among which Seville is chosen as the destination.

Braña already enjoyed a good reputation by taking office. The press highlighted upon his arrival in Seville his training in Italy, his work as an orchestra conductor in Madrid and his facet as a composer of film music, among other aspects.

It is worth mentioning the figure of this man, whom the city has been paying tributes from 1948 to the present day, whose influence on civilian music bands and Sevillian musical culture is undeniable.

Pedro Braña Martínez es una figura fundamental para entender la vida musical sevillana desde 1944, cuando obtuvo por concurso público la plaza de Director de la Banda Municipal de Música de Sevilla¹.

De origen humilde, nace en 1902 en una pequeña localidad asturiana: Candás. Aquí recibe sus primeras clases de música por parte del organista de la Parroquia de San Félix, Don Medardo Carreño Suárez², el cual gracias a un acuerdo existente con la Sociedad de Mareantes de Candás³, enseña música de

¹ Ayuntamiento de Sevilla. N.d. "Banda Sinfónica Municipal de Sevilla" Visitado el 23 de octubre de 2019 <https://www.sevilla.org/ayuntamiento/areas-municipales/area-gobernacion-fiestas-mayores/banda-sinfonica-municipal-de-sevilla>

² Rodríguez González, Jesús Jerónimo. 2011. "La fundación de la Capellanía de Misa de Alba de la Parroquia de San Félix de Candás" Portfolio de las fiestas del Santísimo Cristo de Candás.

³ Armando Rodríguez González, Manuel Ramón Rodríguez Rodríguez. n.d. "Las obras de reparación y ampliación durante el siglo XIX", Visitado el 15 de octubre de 2019.

forma gratuita a los educandos de la banda de música del pueblo, cuya dirección también tiene encomendada.

La pertenencia a una banda de música a edad muy temprana, sin duda marcó indeleblemente la trayectoria vital de Pedro Braña. Sin embargo, no podemos estar seguros de hasta qué punto fue importante para la región o sus bandas el primer premio de la Banda del Regimiento de Asturias n.º 31 en la Serie A del Concurso Internacional de Vitoria (País Vasco), y su posterior gira por diversas poblaciones de la geografía asturiana.

Dadas sus aptitudes, pronto se le animaría a asistir a clases en la ciudad más cercana: Gijón (Palomino Arjona 2018). Aquí comienza una educación reglada, con Adolfo Vega como profesor de violín, y con Eulogio Llana como profesor de piano. Progresa de forma notable en lo que entonces era una provincia de la periferia musical española (*Ibidem*).

En Gijón, estudia hasta su mayoría de edad. Es entonces cuando se decide a viajar hasta Madrid para asistir como alumno al Real Conservatorio de Música y Declamación en 1921 que se encuentra, por aquellas fechas, bajo la dirección de Antonio Fernández Bordas⁴. Se incorpora a este centro con la intención de completar sus estudios de solfeo y piano. En esta época comienza a componer obras para voz y órgano, como un *Ave María* de 1922 o un *Bendita Sea Su Pureza* de 1923 las cuales podemos encontrar en el Legado Braña propiedad de la familia. Cuando en 1925 estaba terminando sus estudios, acaece un hecho insólito: el Real Conservatorio de Música y Declamación, el lugar más importante de estudios musicales de España y objetivo último de cualquiera que quisiera realizar estudios reglados, es desalojado por una Real Orden ministerial⁵, al considerarse que el Teatro Real, edificio en el cual estaba ubicado el Conservatorio, está en ruinas. Pedro Braña Martínez decide trasladarse a Italia a continuar sus estudios.

En 1926, a la edad de veinticuatro años, llega al Conservatorio Giuseppe Verdi de Milán, donde cursa sus estudios de armonía, contrapunto, fuga, formas musicales y melodía vocal. En esta metrópoli de Lombardía, cuenta con profesores como Franco Alfano⁶: más conocido por ser uno de los artífices en terminar la ópera *Turandot* de Puccini; y Luigi Perrachio⁷: pianista

<http://www.saber.es/web/biblioteca/libros/puerto-candas-proyectos-reformas-ampliacion-siglos-xvi-xxi/html/t08.htm>

⁴ Biblioteca Nacional de España. N.d. “Fernández Bordas, Antonio (1870-1950)” Visitado el 16 de octubre 2019 <http://datos.bne.es/persona/XX1223149.html>

⁵ Boletín Oficial del Estado. 1925. Visitado el 23 de octubre de 2019 <https://www.boe.es/datos/pdfs/BOE//1925/312/A00741-00742.pdf>

⁶ Lewis, Uncle Dave. N.d. “Franco Alfano”. Visitado el 23 de octubre de 2019 <https://www.allmusic.com/artist/franco-alfano-mn0001179870/biography>

⁷ Pestelli, Giorgio. 2015. “PERRACHIO, Luigi”. Visitado el 23 de octubre de 2019 [http://www.treccani.it/enciclopedia/luigi-perrachio_\(Dizionario-Biografico\)](http://www.treccani.it/enciclopedia/luigi-perrachio_(Dizionario-Biografico))

virtuoso impresionista creador de celebres tratados musicales. Estos fueron siempre sus grandes referentes según el propio Braña, y gracias a ellos, definió su propio estilo compositivo. En su periodo italiano, es donde tienen lugar sus primeras experiencias en el ámbito la dirección, al frente de la agrupación Liceo Giuseppe Verdi de Turín y en la cual, además dio rienda suelta a su labor como compositor. De este periodo se pueden encontrar diversas obras compuestas por el maestro y fechadas entre 1928 y 1929 en el Legado Braña, como *Flor de Granada*, *Iberia* o un *Ave María* compuesto en 1928. En ellos se empieza a distinguir una evolución estilística destacable.

Obtiene en 1929 el Diploma de *Licenza Superiore*, concedido por el *Liceo Musicale Giuseppe Verdi* con las máximas distinciones. El 10 de julio de este mismo año, regresa a España.

De vuelta a su Candas natal y viendo la falta de todo estímulo musical a su altura, termina instalándose al poco tiempo en Gijón a finales de 1929, donde espera encontrar más vida musical que en su pequeño pueblo natal. Durante unos meses se mueve con todo el entusiasmo entre los principales músicos de Asturias: Vega Pico, Mario de la Viña o Eulogio Llana; con los que trabaja incesantemente (*El Comercio*, 15 de noviembre de 1980). De esta época y de estas colaboraciones caben destacar la comedia lírica *La Codiciada* 1929, o el poema sinfónico *Picos de Europa*⁸. Desde la periferia se veía incapacitado para estrenar sus obras en Madrid, lo que lo lleva a un nuevo traslado hacia el vibrante entorno cultural y musical de la capital española en los años 30. Estábamos a las puertas de la Segunda República, momento intenso y de contrastes que sirve de acicate para las libertades y las artes.

Las dificultades para estrenar sus obras en grandes teatros de Madrid continúan, pero nuestro compositor vio en la introducción del cine sonoro una plataforma donde mostrar su obra. El cine sonoro aterriza en la península en la mayor parte de las salas entre los años 1929 y 1935⁹. Coincidiendo con su llega a la capital, en el mismo 1930 tiene su primer trabajo en este nuevo soporte con el título *Sol en la nieve* (*Revista cinematográfica*, 1 de febrero de 1933) del director León Artola, con el que volvería a trabajar en *Rosario la Cortijera*¹⁰ en 1935 y en *Rinconcito Madrileño*¹¹ un año después.

⁸ Palomino Arjona, Manuel. 2018. “Dramaturgia Asturiana Contemporánea”. Estados Unidos de América: Lulu.

⁹ Gómez Bermúdez de Castro, Ramiro. N.d. “La transformación del cine mudo al sonoro en España (1929-1931). Los costes económicos”. Visitado el 23 de octubre de 2019 http://www.cervantesvirtual.com/obra-visor/la-transformacion-del-cine-sonoro-en-espana-19291931-los-costes-economicos--0/html/ff8af2ea-82b1-11df-acc7-002185ce6064_3.html

¹⁰ FilmAffinity España. N.d. Visitado el 25 de enero de 2020. <https://www.filmaffinity.com/es/film356965.html>

¹¹ FilmAffinity España. N.d. Visitado el 25 de enero de 2020. <https://www.filmaffinity.com/es/film754257.html>

En 1936 pone música a un cortometraje de animación titulado *Pipo y Pipa en busca de Cocolín*¹², de Adolfo Aznar, que nunca llegó a estrenarse debido al comienzo la Guerra Civil. El año siguiente, 1937 se estrena *Luís Candelas*, cuyo director es Fernando Roldán¹³.

Debido al conflicto armado que tiene lugar en España, no vuelve a participar en composiciones para películas hasta el año 1940. En este año interviene en *Gracia y Justicia*, del director Julián Torremocha, y en una coproducción italiano española llamada *Fortuna*, de gran éxito, bajo la dirección de Max Neufeld¹⁴.

Continúa colaborando en distintos largometrajes y cortometrajes durante muchos años, aunque vuelve a haber un pequeño parón en su producción en el periodo en el que se encuentra enfrascado en sus estudios para preparar las oposiciones al Cuerpo Nacional de Directores de Bandas Civiles. Uno de sus mayores éxitos como compositor de bandas sonoras lo tendrá con *Altar Mayor*¹⁵, largometraje dirigido por Gonzalo Delgrás en 1944. A lo largo de los años y al menos hasta 1955 con *El hombre que veía la muerte*¹⁶ película del mismo Delgrás, firma más de cuatro decenas de bandas sonoras.

Este nuevo formato le permitía seguir componiendo teatro musical como las operetas *María Luz y Marisa*, la zarzuela *Mate al diablo* o la ópera *Leo tus Cartas*. Además, sus obras comienzan a entrar en el circuito musical nacional llevando, por ejemplo, su obra *El 13.000* a Barcelona en la década de 1940¹⁷. Continúa su carrera como instrumentista y director en Madrid, llegando a intervenir en la formación de la Orquesta Acroama (Palomino Arjona 2018), a la que dirige durante años, para la que arregla obras y realiza grabaciones.

La orquesta Acroama estaba formada por músicos que en su mayoría terminaron formando parte de la Orquesta Nacional y de la Orquesta de Radio Televisión Española. Fue fundada a principios de 1940. En ella se reunió una veintena de músicos de distintas procedencias que habían acudido a Madrid a formarse y a labrarse un futuro y que, viendo la falta de agrupaciones para

¹² FilmAffinity España. N.d. Visitado el 25 de enero de 2020. <https://www.filmaffinity.com/es/film487658.html>

¹³ Internet Movie Database. N.d. Visitado el 25 de enero de 2020. https://www.imdb.com/title/tt0027918/?ref_=nm_flmg_com_11

¹⁴ Real Academia de la Historia. N.d. Visitado el 26 de enero de 2020. <http://dbe.rah.es/biografias/34279/pedro-brana-martinez>

¹⁵ FilmAffinity España. N.d. Visitado el 26 de enero de 2020. https://www.imdb.com/title/tt0036593/?ref_=nm_flmg_com_4

¹⁶ FilmAffinity España. N.d. Visitado el 26 de enero de 2020. https://www.imdb.com/title/tt0041477/?ref_=nm_flmg_com_1

¹⁷ Documentos para la historia del teatro español. N.d. Visitado el 24 de octubre de 2019. <http://teatro.es/contenidos/documentosParaLaHistoria/Docs1942/cartelera.php?buscar=0&texto=Pedro+bra%C3%B1a&button=Buscar&ciudad=&mayor=&menor=>

cubrir espectáculos y su falta de trabajo, deciden unirse en un proyecto. Aunque tuvo actuaciones con anterioridad e incluso llegó a realizar un concierto en Radio Mediterráneo de Valencia el 12 de noviembre de 1943¹⁸, su presentación oficial no sería hasta el 15 de diciembre del mismo año ante los micrófonos de Radio Madrid a la que asistió un público muy selecto, como el Jefe de la Casa Civil del jefe del Estado, Don Fernando Fuertes de Villavicencio, como queda reflejado en una misiva que obra actualmente en poder de los herederos del compositor y en la que se cita que Pedro Braña dirigía la agrupación. Esta orquesta que seguiría contando con el maestro durante años para eventos especiales y para arreglos puntuales, fue la encargada de realizar múltiples grabaciones sonoras, tanto de música académica como de obras más populares¹⁹.

Sin embargo, Pedro Braña, no sólo intervendría con sus agrupaciones principales, sino que con los años fue haciendo abundantes colaboraciones con todo tipo de grupos y arreglos o composiciones de diferentes géneros y estilos como podemos ver en las distintas documentaciones existentes, por ejemplo en la Biblioteca Digital Hispánica. Otro destacado evento para nuestro compositor sería el estreno por parte de la Orquesta Sinfónica de Madrid de la obertura *Fabiola* en 1944, y que dedicada posteriormente a Doña Fabiola Fernanda María de las Victorias Antonia Adelaida de Mora y Aragón con motivo de sus nupcias con el Rey Balduino de Bélgica y por las que se convertiría en reina consorte. Esta obra tuvo gran repercusión, ya que fue muy del gusto de Fabiola y esta pieza fue publicada dedicada especialmente a su majestad²⁰.

En 1936, contrae nupcias con una violinista de gran talento: Petra Barrios Mateos. Con el estallido de la Guerra Civil Española, Braña se preocupa por consolidar unos recursos estables para su familia.

Habla con su Emilio Vega, que forma parte del Real Cuerpo de Alabarderos, con el que comienza a preparar las oposiciones al Cuerpo Nacional de Directores de Bandas Civiles, que llevaban pendiente de ser convocadas desde la Segunda República. Finalmente son convocadas, ya en el periodo franquista, en 1941²¹ y en las que Pedro Braña consta como segundo de su promo-

¹⁸ Gómez Rodríguez, José Antonio. 2000. "Música y músicos en la Asturias del 98". *Boletín del Real Instituto de Estudios Asturianos*

¹⁹ Discogs. N.d. Visitada el 27 de enero de 2020. <https://www.discogs.com/es/artist/3962281-Orquesta-Acroama>
Biblioteca Nacional de España. N.D. Visitada el 27 de enero de 2020. <http://datos.bne.es/entidad/XX211526.html>

²⁰ Iberlibro. N.D. Visitado el 27 de enero de 2020. https://www.iberlibro.com/servlet/BookDetailsPL?bi=884610083&searchurl=pt%3Dmusic%26sortby%3D20%26tn%3Dfabiola&cm_sp=snippet-_srp1-_title1

²¹ Boletín Oficial del Estado del 6 de enero de 1941.

ción²², pero no es hasta 1942 cuando es convocado para los ejercicios prácticos. Se convierte en miembro del Cuerpo Nacional de Directores de Bandas Civiles. El 1 de octubre de 1944 se publica en el BOE su nombramiento definitivo en las listas de Directores de Bandas de Música en las Corporaciones Locales con destino en el Ayuntamiento hispalense, convirtiéndose en el Director oficial de la Banda Municipal de Música de Sevilla. Su traslado a la urbe es casi inmediato, y para entender la importancia de su figura hace falta conocer la situación cultural y musical de la ciudad antes de su llegada.

Sevilla en torno a 1930 es una populosa ciudad cercana a los ochocientos mil habitantes, con una situación política convulsa. No se debe olvidar la revuelta de Sanjurjo²³, militar que intenta dar un golpe de estado desde su cuartel general en la misma Sevilla. Sin embargo, la ciudad bullía a su vez con actividad cultural, ya que se acaba de celebrar la Exposición Iberoamericana de Sevilla que mantuvo su influencia en el tiempo²⁴.

Una gran actividad músico-cultural era ofrecida por la Orquesta Bética de Cámara de Sevilla²⁵, fundada en 1923 por Manuel de Falla, el insigne compositor; y Eduardo Torres, Maestro de Capilla de la Catedral de Sevilla. En esta agrupación se estrenaban obras del propio Falla y de otros ilustres compositores. Además, un joven Ernesto Halffter se involucró en la dirección de la orquesta durante más de una década²⁶.

Sevilla contaba a su vez con una Banda Municipal con poca e irregular actividad y diversas agrupaciones menores nacidas al amparo de eventos tan importantes para la ciudad como son la Semana Santa o la Feria (Álvarez Martínez y Álvarez Cañibano 2001).

Todas estas agrupaciones estuvieron buscando el aplauso del público local que les prestaba su apoyo y atención y de unas instituciones que en los años 30 nunca les dieron un apoyo, ni real ni duradero ni económico²⁷.

La Guerra Civil pasa de puntillas por Sevilla, que es una de las primeras ciudades tomadas por el levantamiento que tiene lugar. El golpe de estado

²² Boletín Oficial del Estado del 22 de enero de 1941.

²³ Revista de Historia. 2017. Visitada el 27 de octubre de 2019. <https://revistadehistoria.es/la-sanjurjada-primer-golpe-de-estado-contra-la-democracia-republicana/>

²⁴ Piñero, Fran. “La Exposición Iberoamericana de Sevilla en diez hitos”, *ABCdesevilla*. Visitado el 28 de enero de 2020. <http://sevillaciudad.sevilla.abc.es/reportajes/sur/cultura-sur/exposicion-iberoamericana-sevilla-diez-hitos/>

²⁵ Orquesta Bética Filarmónica. N.d. Visitado el 1 de noviembre de 2019 <http://orquestabeticafilarmonica.com/wp-content/uploads/2015/11/dossier.pdf>

²⁶ Carrasco, Marta. “La Orquesta Bética de Cámara renace con fuerza bajo el espíritu de Falla”, *ABCdesevilla*. Visitado el 28 de enero de 2020. <https://sevilla.abc.es/cultura/musica/20140707/sevi-publicar-orquesta-betica-michael-201407021334.html>

²⁷ González-Barba Capote, Eduardo. 2015. “Manuel de Falla y la Orquesta Bética de Cámara”. Ayuntamiento de Sevilla

tiene lugar entre el 17 y el 18 de julio de 1936, y Sevilla es tomada el 18 de julio. El cambio político, cambio de personalidades, cambio económico y de situación de la ciudad es total, pero al menos ni la población ni la ciudad han tenido que sufrir el azote de la guerra como en otras partes de España, pese a lo brutal de la represión²⁸.

La llegada de Pedro Braña a Sevilla se produce a finales de 1944. De inmediato toma contacto con la Banda Municipal de la ciudad, y aunque no sabemos exactamente cuándo comienza sus primeros ensayos con la agrupación, de lo que sí tenemos constancia es de la primera ocasión en la que celebra un concierto²⁹. De este modo, un 4 de febrero de 1945, una escueta noticia en los diarios habla de un Teatro Lope de Vega lleno, y un vuelco en la calidad musical de la agrupación: “El nuevo director confirmó plenamente el renombre de que viene precedido [...] es de esperar que [...] coloque a la ciudad a envidiable nivel artístico.”³⁰

Días después de este primer concierto, y por primera vez en al menos un lustro, aparece una crítica musical en los periódicos, en los que se vuelve a resaltar la gran calidad del programa escogido. De éste, destacan principalmente que las transcripciones son de obras mayoritariamente orquestales y realizadas por grandes maestros. Hacen hincapié en el brevísimo tiempo que ha transcurrido desde sus primeros ensayos al frente de la agrupación y, sobre todo, se destaca que el Ayuntamiento, visto el inusitado éxito de dicho concierto, se siente en la obligación y el compromiso de llevar a efecto la reorganización y puesta al día de la Banda: “El excelentísimo Ayuntamiento vése [sic] obligado a llevar a efecto la tantas veces proyectada reorganización y creación de una agrupación municipal digna de Sevilla y del director que le ha cabido en suerte”³¹

Ese mismo mes, poquísimo tiempo trascurrido desde su primer concierto, para el pregón de Semana Santa, la Banda Municipal de Música de Sevilla interpretará varias obras, entre las que destacan unos fragmentos de obras de zarzuela, y la partitura que todavía hoy ha quedado establecida como pieza fundamental de la Semana Santa Sevillana: *Amarguras* (ABC de Sevilla. 6 de abril de 2019). Lejos comienza a quedar una banda municipal que tan sólo adornaba los actos oficiales con unos meros himnos.

²⁸ Baquero, Juan Miguel. “Sevilla en guerra: la base rebelde que cimentó la victoria de Franco”. *eldiario*. Visitado el 29 de enero de 2020. https://www.eldiario.es/andalucia/sevilla/Sevilla-rebelde-cimento-victoria-Franco_0_581642658.html

²⁹ N.d. 1945. “El concierto de la Banda Municipal” *ABC Edición de Andalucía*. 6 de febrero de 1945

³⁰ Ibidem

³¹ N.d. 1945. “El maestro Braña y la Banda Municipal”. *ABC Edición de Andalucía*. 7 de febrero de 1945

En contacto con todos los eventos públicos que ocurrían en Sevilla, pronto Pedro Braña, siente una especial predilección por la Semana Santa de la que queda prendado. En su primer año de estancia en la capital hispalense, comienza a mostrar a todos su buen hacer en la composición: escribiendo su primera marcha.

La figura de nuestro director está profundamente ligada a la Semana Santa de la ciudad, debido a la intervención habitual de la Banda Municipal de Música de Sevilla acompañando procesiones y pasos, pero también, y de forma inevitable por sus composiciones para ésta. A lo largo de su vida, Pedro Braña compone más de tres decenas de marchas³², de las que se han perdido varias de ellas a lo largo de los años.

Durante su estancia en Sevilla e incluso durante un tiempo tras su jubilación, compone al menos una marcha procesional para cada Semana Santa. *Angustia*, obra dedicada a la Virgen de la Angustia para la Hermandad de los Estudiantes, fue la primera de su producción al estar fechada en el mismo año de su llegada: 1945. A continuación, tenemos en años sucesivos *Virgen Dolorosa*, *Virgen de las Tristezas*, *María Santísima de la Merced*, *Santísimo Cristo de la Expiración*, y una innumerable letanía de marchas de procesión para una ingente cantidad de hermandades distintas.

Todas las marchas de procesión fueron muy del gusto del público, que abarrotaba las calles en estas festividades debido a lo romántico de su armonía y su equilibrio en la orquestación. Sin embargo, la que queda en la memoria colectiva de forma indeleble es *Coronación de la Macarena* de 1946 para la Hermandad de la Macarena³³, llegando a ser muy reconocida en toda Andalucía³⁴.

A su vez, al comprobar la relevancia que tiene también la Feria de Sevilla, hace las gestiones pertinentes para que su agrupación intervenga en dicho evento, y es en estas ocasiones en las que consigue un éxito popular muy destacado (*ABC Edición Andalucía*, 6 de mayo de 1945).

Cuando empieza a programar la temporada de la Banda, no se conforma con seguir dependiendo de las directrices del Ayuntamiento para la agrupación, y por su iniciativa pronto crea dos tipos de eventos: conciertos en el Teatro Lope de Vega, los más destacados entre los medios de la época³⁵; y

³² Patrimoniomusical. N.d. “Pedro Braña Martínez”. Visitado el 28 de enero de 2020. <http://www.patrimoniomusical.com/bd-autor-18>

³³ Piñero, Fran. 2014. “Las diez salidas extraordinarias de la Esperanza Macarena”. *ABC de Sevilla*. 26 de mayo de 2014

³⁴ Prieto, José. 2018. “Coronación de la Macarena, la marcha más tocada en la Semana Santa de Córdoba de 2018”. Cordopolis. Visitado el 28 de enero de 2020. <https://cordopolis.es/2018/06/09/coronacion-de-la-macarena-la-marcha-mas-tocada-en-la-semana-santa-de-cordoba-de-2018/>

³⁵ N.d. 1945. “Mañana se Celebran los juegos florales organizados por el Ateneo”. *ABC Edición de Andalucía*. 27 de febrero de 1945

actuaciones en el exterior, los más multitudinarios y celebrados entre la población³⁶.

La Banda Municipal de Música de Sevilla adquiere una nueva dimensión cuando Braña quiere enfocarla como medio de cultura y educativo de las masas. Aquí se puede ver la influencia que tuvo Banda de Música de Candas en la formación inicial de nuestro director y por lo que nunca tuvo ninguna intención de encerrar su música ni su Banda entre cuatro paredes, sino todo lo contrario.

Se puede ver claramente la diferencia entre sus programas al aire libre y sus programas en el Teatro, los cuales tenían dos enfoques distintos según la elección de sus obras para cada evento. Durante los meses de verano, busca distintos enclaves de la ciudad como son plazas, parques y jardines, donde poder acoger a la mayor afluencia de espectadores como le fuera posible, además de buscar de forma activa todos los acontecimientos importantes que pudieran dar más visibilidad su agrupación.

Los conciertos en Teatro Lope de Vega, están inequívocamente unidos a una crítica musical en los periódicos, novedad que no se había dado hasta aquellas fechas, y que siempre ensalza la figura Braña, aunque no hagan lo mismo con la agrupación. Persistentemente llama la atención el tipo de obras que elige para su banda, con un repertorio mayoritariamente orquestal y unos arreglos de una tremenda calidad, habitualmente de su propio puño y letra. Los compositores a su vez eran novedosos y tan importantes como Paul Dukas o Stravinsky pasando por obras de Ravel o Wagner. En estos conciertos concentraba la flor y nata de la sociedad sevillana, sin olvidar que aun siendo de pago, contaban con algunas entradas a precios “populares”³⁷.

Es de destacar que el centro de ensayos, y donde tenía su despacho Pedro Braña, fue su bien amado Teatro Lope de Vega. Lugar en el que se pasaba mañana, tarde y noche trabajando por y para la Banda. El Teatro que debe su existencia a la Exposición Hispanoamericana de Sevilla de 1930, fue testigo de encuentros entre nuestro director y distintos agentes políticos, con los que se reunía de forma habitual para llevar a buen puerto la idea que tenía el Braña sobre la Banda Municipal de Música de la ciudad. Su idea era buscar la excelencia musical, no sólo tratando de mejorar la sonoridad de la agrupación, sino también buscando dignificar la profesión y su modo de vida. Prueba de esto son distintas cartas dirigidas al compositor por parte de algunos miembros de la Banda y otras agrupaciones musicales, agradeciendo su interés por

³⁶ N.d. 1945. “Gran concierto por la Banda Municipal en la Plaza Nueva”. *ABC Edición de Andalucía*. 22 de mayo de 1946

³⁷ Europeana. N.d. Programa de mano. 13 de diciembre de 1959. Visitado el 28 de enero de 2020. https://www.europeana.eu/portal/es/record/2022715/oai_elektra_cdaea_es_documento_220267.html?q=pedro+bra%C3%B1a#dcId=1580863825091&p=1

sus problemas y su intercesión personal en ellos. Un ejemplo lo encontramos durante el primer año de Pedro en la capital hispalense, consigue que una plaza de una categoría inferior fuera sacada a promoción interna. Esta entrega al bienestar de sus músicos, está profusamente documentada en el legado de los herederos ya que, tiempo después de haberse retirado de su puesto, continuaba carteándose con miembros de la banda que le seguían agradeciendo sus acciones, gestiones y especialmente su entrega³⁸.

Cabe destacar que, en diversas ocasiones, fue requerido para dirigir la Orquesta Bética, de tal suerte que hay documentación que incluso le incluye durante un periodo de tiempo como director oficial de la misma. Además, llegó a dar cobijo a músicos muy validos en su agrupación. En aquel entonces, las bandas no solían contar con una sección de cuerda precisamente, pero en su apuesta por llevar a su agrupación a cotas más allá de lo común, introdujo violines, violonchelos y contrabajos, lo que lo llevó a no pocos problemas con las administraciones y con un público que mantenía en el imaginario colectivo que una banda de música debía estar formada únicamente por instrumentos de viento y percusión. Finalmente, y al cabo de los años, tuvo que dejar sus pretensiones de convertir su banda en una suerte de Banda Sinfónica³⁹.

Ya en el segundo año al frente de la Banda Municipal de Música de Sevilla, nos encontramos en las noticias de la prensa periódica que el Ayuntamiento de Sevilla, en sus nuevos presupuestos municipales concede crédito a la agrupación para su reorganización, como habían prometido ya desde la primera intervención de nuestro director en un concierto. Su trabajo, lejos de ser fruto de un día, iba reportando más y más beneficios tanto a la Banda como a la ciudad, que correspondía de forma anual, una y otra vez con más prebendas para esta agrupación gracias a la encomiable eficacia del maestro⁴⁰.

A lo largo de éstos primeros años, vemos como para el maestro Braña, no había evento pequeño ni grande, mientras se consiguiera una mayor difusión de la música y de su Banda. Desde “Juegos Florales”⁴¹ hasta procesiones⁴², pasando por conciertos en el Teatro Lope de Vega, en los Jardines de Cristina (*ABC Edición Andalucía*, 6 de junio de 1946), y eventos privados como

³⁸ N.d. 1945. “Gran concierto por la Banda Municipal en la Plaza Nueva”. *ABC Edición de Andalucía*. 16 de marzo de 1945

³⁹ Comas, Javier. 2015. “La Banda Municipal recupera una obra de Braña”. *ABC Edición de Andalucía*. 25 de noviembre de 2015

⁴⁰ N.d. 1946. “El nuevo presupuesto municipal”. *ABC Edición Andalucía*. 2 de enero de 1946

⁴¹ N.d. 1945. “Mañana se celebran los juegos florales organizados por el Ateneo”. *ABC Edición Andalucía*. 6 de mayo de 1945

⁴² N.d. 1945. “La Víspera de la Santísima Virgen”. *ABC Edición Andalucía*. 15 de agosto de 1945

conciertos para la floreciente e importante industria aeronáutica sevillana, o actuaciones para diversos acontecimientos de la Universidad de Sevilla.

Además, hubo diversas ocasiones en la que la Banda Municipal de Música de Sevilla se llevó un baño de masas, gracias a su director. Cabe destacar sin duda la presencia de la banda en el sonado recibimiento a El Sevilla Club de Fútbol cuando gana la Liga en 1946, en el que: “[...] la banda municipal, bajo la batuta del director, señor Braña [...] interpretó escogidas piezas” (*ABC Edición Andalucía*, 4 de abril de 1946).

También cabe destacar el importantísimo evento a nivel nacional que supuso la boda de María del Rosario Cayetana Fitz-James Stuart y Silva, la entonces Duquesa de Montoro y posterior Duquesa de Alba con Cayetano Martínez de Irujo, en la Catedral de Sevilla el 12 de octubre de 1947, y en el que la Banda Municipal de Música de Sevilla puso el broche de oro al ser la encargada, gracias a la mediación del Maestro, de poner banda sonora a la altura de tan notable evento⁴³.

En su tercer año al frente de la Banda de música de la capital hispalense en 1948, tiene lugar en el Teatro Lope de Vega un concierto organizado por el Ayuntamiento con la colaboración de la gran bailarina de “arte español” (*ABC Edición Andalucía*, 28 de noviembre de 1948).⁴⁴ Laura Alonso, para rendir el primer homenaje a don Pedro Braña, con localidades numeradas y lleno absoluto. Se reconoce en dicho evento su influencia en la vida cultural sevillana, y su fundamental aportación en el establecimiento de una Banda Municipal de Música de Sevilla digna de una capital de tal envergadura.

Trabajador nato, nunca dejó de buscar formas de llevar la cultura un paso más allá, lo que lo lleva de dirigir la Banda Municipal a dirigir la Orquesta Bética, pasando por fundar una nueva agrupación: La Coral de Sevilla. Un día de febrero de 1959 el maestro, conociendo a un grupo de personas entusiastas de la música coral sin experiencia musical previa, fundó la agrupación y se hizo con su dirección. Posteriormente esta agrupación sería la encargada en diversas ocasiones de intervenir con el maestro en alguna de sus múltiples actuaciones, llegando a colaborar con la Banda Municipal y con la Orquesta Bética, en acontecimientos tan importantes como es la interpretación que se hace anualmente del *Miserere* de Eslava.

Otro de sus logros destacadísimos, sin lugar a dudas, fue la recuperación del *Miserere* de Hilarión Eslava. Esta obra escrita en 1837, era interpretada anualmente en la catedral de Sevilla. Tras la prohibición por parte del cardenal Pedro Segura en 1945, de la intervención de orquestas en las iglesias, se pierde la pista de los escritos de la obra durante 11 años, momento en el que el

⁴³ Fotos en poder de los herederos del Legado Braña

⁴⁴ N.d. 1948. “Informaciones musicales”. *ABC Edición Andalucía*. 28 de noviembre de 1948

cardenal Bueno Monreal levanta el veto. Se consiguen algunas partituras incompletas e inconexas de la obra, y se encarga a Pedro Braña su transcripción, instrumentación e interpretación⁴⁵. Las fechas del estreno eran muy ajustadas y la familia todavía recuerda como durante algunos meses sólo vivía para aquel encargo, que terminaría a tiempo para su concierto el 7 de abril de 1956. *El Miserere* continúa aún hoy interpretándose prácticamente todos los años⁴⁶.

Desde el comienzo de su estancia en Sevilla el maestro Pedro Braña fue muy ensalzado por todos los medios y los ciudadanos de la urbe. Incluso antes de su llegada fueron avisados por los medios de comunicación de la época, de la calidad y la trayectoria del que había conseguido finalmente la plaza como director titular de la Banda Municipal de la ciudad. Poco a poco se fue ganando no sólo el reconocimiento, sino el cariño de toda la población, llegando a convertirse en un personaje más de la ciudad y de los medios, que no dudaban en salpicar las noticias de fotos, retratos o caricaturas del mismo, y que ya era reconocido como una figura de la cultura de la capital hispalense.

Gracias a su incesante labor, más allá de su cargo, consiguió homenajes públicos que aún se celebran a día de hoy, y fue distinguido en su dilatada carrera por innumerables distinciones como: Medalla de Plata de la Cruz Roja, Diploma de Honor del Consejo General de Hermandades y Cofradías, Encomienda de Alfonso X el Sabio, Llamador de Plata de Canal Sur Radio, y la que llevaba con más orgullo: el título de Hijo Adoptivo de la Ciudad de Sevilla⁴⁷.

En 1972, a la edad de setenta años, se jubila oficialmente de su cargo, y planea volver a su pueblo natal, Candás, pero la historia se repite. Encuentra poco estimulante su pequeña villa costera, y no tarda en volver a establecer su residencia en Gijón. Lejos de dejar de hacer lo que le emocionaba durante años, siguió siendo un compositor activo. Escribe el poema sinfónico *En los Picos de Europa*, la suite para instrumentos de arco *Voces del Principado*, y la pieza Sinfónico Coral *Homenaje al Río Cares*. Cabe destacar que una de sus últimas obras fue un encargo de la Real Orquesta Sinfónica de Sevilla: *Ober-tura para la expo 92*⁴⁸.

Un hombre de familia como Pedro Braña sufrió un durísimo golpe con la muerte de su mujer en 1994 del que no se repondría. El 13 de febrero de 1995 fallece en Asturias (*El País*. 15 de febrero de 1995). La familia destaca que hasta el final de sus días sufría añoranza por Sevilla.

⁴⁵ Burgos, Antonio. 2008. "Miserere Hispalis, Deus". *ABCdesevilla*. 27 de enero de 2008

⁴⁶ Cretario, José. 2008. "Primer golpe: El año sin Miserere". *ABCdesevilla*. 27 de enero de 2008

⁴⁷ Real Academia de la Historia. N.d. Visitado el 26 de enero de 2020.

⁴⁸ Real Academia de la Historia. N.d. Visitado el 26 de enero de 2020.

Los principales diarios de España se hacen eco de la muerte del Pedro Braña Martín, se le organizan homenajes y se nombra una calle sevillana del barrio de Nervión en su honor.

References:

- Álvarez Martínez, María Salud y Álvarez Cañibano, Antonio. 2001. “Sevilla”. en *Diccionario de la Música Española e Hispanoamericana*, Emilio Casares (dir.), Vol. 8, pp. 968-987. Madrid: SGAE.
- Palomino Arjona, Manuel. 2018. *Dramaturgia Asturiana Contemporánea*. S.l.: Lulu.

Bandas Marciais Escolares de Goiânia: Relações com a vida estudantil e seus integrantes

Aurélio Nogueira de Sousa

Joel Luís da Silva Barbosa

This article presents partial results of an ongoing study that investigates the relationship between participation in school bands and the school achievements and social behavior of its members. The methodology used is quali-quantitative, including the methods of action research and multiple cases. The quantitative approach aims to analyze the academic performance indices of the members of the bands and of their schools. The investigation is being carried out with three school marching bands from the public-school system of Goiânia, Brazil. Up to the present time, questionnaires have been applied with deans, pedagogical coordinators, teachers and family members of the band students and a focus group has been carried out with the students. In addition, the Basic Education Development Index (IDEB) of the schools involved was analyzed. The partial results indicate that the band activity may play a significant role in the school performance and behavior of its members.

Desde 2008, devido à presença curricular obrigatória da música na educação básica no Brasil, por meio da Lei n.º 11.769/2008, intensificou-se o fortalecimento de grupos musicais nas escolas brasileiras. Concursos públicos e cursos de formação e aperfeiçoamento foram realizados pelo Brasil afora. Além disso, intensificou-se o fomento de pesquisas nesse âmbito. Contudo, com a reforma do ensino médio e a aprovação da Base Nacional Comum Curricular (BNCC) em dezembro de 2017, a música voltou a ser um componente da disciplina geral de artes, juntamente com as artes cênicas, dança e artes visuais. Esta alteração curricular tem trazido desdobramentos negativos às bandas escolares do país, inclusive a dissolução de muitas delas.

No Estado de Goiás, as bandas escolares seguem as orientações da Secretaria de Estado da Educação, Cultura e Esporte (SEDUCE). Desde meados da década de 1990, a Secretaria ampliou o tempo de permanência dos estudantes e dos educadores na escola, transformando uma parte de suas escolas de

tempo parcial em escolas de tempo integral. Esta decisão teve por objetivo uma educação que considera o sujeito em sua condição multidimensional e, assim, integrou a atividade de banda marcial em algumas de suas escolas de período em tempo integral da cidade de Goiânia.

Todavia, apesar de toda a organização desta proposta escolar, estas bandas marciais enfrentam graves problemas de ordem institucional. O principal problema é que elas não são amparadas por lei educacional. Foram criadas como projetos de governo e não de Estado, podendo deixar de existir por vontade política nas periódicas mudanças de governos. Elas também não possuem respaldo legal para compra e manutenção de instrumentos musicais e nem para contratação de professores com qualificação específica.

Uma maneira de fortalecer as bandas escolares goianas é comprovar, cientificamente, que elas contribuem significativamente para o ensino fundamental. A partir da década de 2000, aparecem, no Brasil, estudos apontando contribuições significativas de algumas bandas escolares na formação de seus integrantes. Contudo, a representatividade numérica destas bandas é pequena para confirmar a importância da atividade de banda na escola fundamental, principalmente, em relação ao estado de Goiás. Desta maneira, este estudo visa ampliar os conhecimentos sobre os valores e significados social, educacional e artístico que as bandas escolares podem proporcionar à formação e/ou atuação escolares dos alunos, professores, administradores e familiares dos aprendizes, especificamente, no ensino fundamental em Goiânia.

Assim, buscando atender esta carência e demanda do ensino fundamental, esta investigação tem por objeto de estudo a atividade de bandas marciais escolares de Goiânia e sua relação com a atuação escolar de seus integrantes. Ela espera verificar se a atividade de banda colabora significativamente com a vida escolar de seus integrantes e nos índices de desenvolvimento do ensino fundamental da escola. Estudar essa relação pode ajudar a compreender a importância da atividade das bandas escolares na rede educacional do Estado de Goiás e, desta forma, corroborar para a definição de políticas públicas de educação, especialmente, diante da problemática de que, nos últimos anos, houve redução do número de bandas escolares, de concursos públicos e de contratações temporárias de professores para banda em Goiás.

Desta forma, esta investigação tem a seguinte questão norteadora: existe alguma relação entre a participação de estudantes em bandas de escolas públicas de Goiânia e a qualidade da vida escolar que eles desempenham? Ou seja: Como a atividade de banda marcial se relaciona com a atuação escolar de seus integrantes? A pesquisa busca compreender se a participação na banda escolar tem reflexos no sucesso escolar de seus integrantes, sendo este, o desenvolvimento acadêmico e o desenvolvimento de comportamentos sociais ajustados às situações escolares. A investigação poderá indicar também como a comunidade escolar percebe a banda e que valores ela representa para seus integrantes, familiares, professores e gestores escolares.

Desta maneira, o estudo aqui apresentado, ainda em andamento e, por isso, com dados parciais, aborda a questão acima investigando três bandas escolares da rede pública de educação da cidade de Goiânia, Brasil. Com este estudo, espera-se, ainda, contribuir com a reflexão que visa minimizar o desmonte da educação que o país tem vivido nos três últimos anos, considerando, principalmente, a mudança das leis educacionais que causaram perdas irreparáveis como o retrocesso da retirada da obrigatoriedade da música do currículo do ensino básico.

Estudo sobre bandas escolares no Brasil

A importância da banda escolar na formação educacional, social e profissional de seus integrantes tem sido apontada por vários estudos no Brasil. Um dos registros mais antigos de banda escolar no país é mencionado por Salles (1985, 89), que aponta uma banda escolar já existente no estado do Pará em 1857. Trata-se da banda do antigo Instituto dos Educandos Artífices que foi extinto para a criação do Instituto Lauro Sodré, estabelecimento profissionalizante que tem mantido o ensino e a prática instrumental visando à formação humana e social dos educandos.

Bertunes (2005) fez um estudo com duas bandas marciais de escolas estaduais de Goiânia: a Banda Marcial Assis Chateaubriand e a Banda Marcial Luiz Antônio Bezerra. O objetivo concentrou-se no processo de educação musical, considerando o processo de ensino e aprendizado, a atuação dos professores e as relações entre aluno e professor. Ela observou que a banda colabora significativamente na relação interpessoal, mas o processo de preparação de técnica instrumental ainda carece de maior desenvolvimento. Ela constatou também que a falta de infraestrutura das escolas é o maior empecilho. O trabalho de Bertunes diferencia-se da presente investigação, principalmente, quanto ao fato de seu foco ser a educação musical e não a relação entre a atividade de banda e a vida escolar do estudante.

O estudo de Holanda (2002) investiga a Banda do Centro Educacional Juventude Padre João Piamarta, que tem por missão formar músicos e cidadãos em um contexto socioeconômico e cultural específico da cidade de Fortaleza. Sua missão é a formação humana através da atividade de banda escolar que inclui concertos, desfiles e turnês no Brasil e na Europa. O estudo apresenta uma grande quantidade de egressos da banda que trabalham profissionalmente com música no país e no exterior.

No mesmo sentido, Higino (2006) apresenta a Banda Sinfônica do Colégio Salesiano Santa Rosa, da cidade Niterói no Rio de Janeiro. Trata-se de uma banda fundada em 1888 de reconhecido prestígio no meio musical brasileiro, com premiações em concursos nacionais e europeus. Para Dom Bosco (MB 1898-1948, XV 57; V 540), “uma escola sem música é um corpo sem alma”.

Segundo ele, a alegria é o elemento básico da educação, motivo pelo qual a banda dos colégios salesianos tem estado sempre à frente das festas cívicas, contagiando o público com marchas e hinos patrióticos, comandando desfiles escolares, impondo sua cadência e expressando, através da música, o sentimento de comunidade. Higino faz uma lista de egressos da Banda que atuam profissionalmente na área da música no Brasil e exterior, inclusive com destaques de liderança nacional, como o caso do compositor Luciano Gallet (1893-1931), ex-diretor do Instituto Nacional de Música.

Lima (2006), em seu trabalho sobre a Banda Filarmônica Hermann Gmeimer, do Projeto Aldeias Infantis SOS, de Caicó, e da Filarmônica 24 de Outubro de Cruzeta, as duas da região do Seridó, sertão da região Norte-Rio-Grandense, destaca a relação singular entre os integrantes da banda escolar e os professores. Ela decorre de uma formação partilhada, uma vez que o trabalho realizado aposta na formação do indivíduo como um ser complexo, não reduzido apenas ao aprendizado de um instrumento musical, mas sim inserido em um processo educacional capaz de facilitar o desvelamento de si, do outro e da sociedade.

Corroborando com Lima (2006), Monte e Montenegro (2011) percebem que a banda, ou fanfarra escolar, contribui para a melhoria da qualidade da formação sociocultural dos alunos que dela fazem parte. Eles observaram que os alunos integrantes da banda de fanfarra da escola Amauri de Medeiros, da rede estadual de educação do estado de Pernambuco, atribuem alto valor a essa atividade artístico-musical, já que muitos deles se tornam músicos profissionais e os que não se profissionalizam mantêm contato com a arte em sua vida em geral. A banda escolar realiza a formação interpessoal entre os seus componentes, o que mostra que, além do fazer musical, essa prática contribui efetivamente para a formação sociocultural de seus participantes.

Silva (2010) relata como objetivos de seu trabalho a atuação de mestres de bandas escolares, a avaliação do desenvolvimento musical de alunos de bandas de música escolares e propõe metodologias de ensaio para bandas de música escolares. O autor analisou três formas de se relacionar com a música: apreciação musical (questionário e entrevista confirmatória semiestruturada), composição (composição e improvisação) e performance (estudo preparado e estudo à primeira vista). A pesquisa foi realizada em quatro bandas de música escolares, localizadas no Estado do Rio de Janeiro, que foram analisadas sob a ótica dos conceitos de Keith Swanwick.

É evidente a importância do trabalho de educação musical, através da banda escolar de música, na formação humana do aluno inserido no ambiente escolar em várias localidades do país, como também aponta Almeida (2016) em seu estudo sobre a Banda do Colégio Militar do Corpo de Bombeiros do Ceará. No espectro do determinismo recíproco, o trabalho identifica que o ambiente da banda de música pode proporcionar a construção da aprendiza-

gem social, pois é capaz de despertar nas pessoas envolvidas novos conhecimentos não só musicais, mas também o do outro, da autodisciplina, da capacidade de refletir, de questionar, de criticar e, ao mesmo tempo, de fortalecer sua capacidade perante os desafios. A partir desse aprendizado, o participante vai, espontaneamente, percebendo-se estimulado e capaz de realizar suas tarefas. Observados de fora, esses estímulos são percebidos nesses indivíduos pela maneira como passam a interagir em situações que lhes exigem soluções ou respostas imediatas. Ou seja, a formação musical interfere positivamente no comportamento individual, no que tange ao exercício da comunicação e interação de uns para com os outros. Como prática diária, no ambiente da banda, vai se construindo um bom relacionamento entre todos, e todos se envolvem no debate relativo à conscientização dos aspectos diários da sociedade e do contexto em que vivem.

Bandas escolares no Estado de Goiás

No estado de Goiás, as bandas escolares estão configuradas nas seguintes tipologias: banda de música de concerto, banda de música de marcha, banda marcial, fanfarra, banda de percussão melódica e banda de percussão rudimentar, com excessão da primeira, as demais são, essencialmente, para marchas¹. Especificamente na cidade de Goiânia, predomina a banda marcial, modalidade que tem seu custo-benefício mais barato e condizente à realidade financeira da gestão escolar. A grande maioria destas bandas contém em seu repertório arranjos de músicas populares conhecidas no país (brasileiras e internacionais), além de dobrados marciais. As composições originais para esta formação instrumental têm pouca divulgação, uma vez que os compositores dedicam-se a escrever suas composições mais para as bandas de música, banda sinfônica e orquestra de instrumentos de sopro.

As bandas marciais dão grande importância a seus uniformes, que são muito bem decorados, com valorizações dos adereços, quepes, cinturões e sapatos, além dos emblemáticos adereços como bandeiras, flâmulas e estandartes. Existe uma certa disputa entre as bandas quanto ao uniforme, considerando os aspectos de beleza, idade, cor, detalhes atrativos e valor monetário. Isso pode ser influência das Drums Corps e Marching Bands estadunidenses, principalmente, por meio da internet. As bandas marciais

¹ A banda de música de concerto e a banda de música de marcha são compostas por instrumentos de madeira, metais e percussão. A banda marcial por instrumentos de metais e percussão. A fanfarra por cornetas e cornetões sem pistons, e percussão. A banda de percussão melódica inclui instrumentos de percussão com alturas definidas e não definidas. Já a banda de percussão possui apenas instrumentos de percussão de alturas não definidas. (Silva, Pinto e Souza 2018, 11-12).

possuem, ainda, a linha de frente² que é, geralmente, formada por mulheres e dirigida por professores com formação em música, educação física ou dança.

No Estado de Goiás, o ensino de banda de música vem se desenvolvendo e sistematizando-se há mais de 21 anos através do Centro de Estudo e Pesquisa Ciranda da Arte, órgão da SEDUCE, criado pela Lei 15.255 de 15 de julho 2005, responsável pela formação, capacitação e gerenciamento dos professores de artes. Este departamento é um órgão pioneiro que tem colaborado com a construção do ensino de música nas escolas estaduais, possuindo grupos de estudos e grupos artísticos, tais como coros e bandas, para a promoção de formação e apresentações musicais. Segundo Alcântara (2013, 6), “Em Goiás, a história do ensino musical na rede estadual de educação remonta à história da criação da Banda de Música e Coro Orfeônico no Lyceu de Goiás, antiga capital do Estado, que posteriormente foram transferidos para Goiânia juntamente com a mudança da capital em 1938”. A expansão destas bandas é notória e, ainda, conforme Alcântara (2011, 25), “Diversas bandas de música surgiram em outras cidades do Estado e também nas unidades escolares criadas na nova capital, podendo verificar o interesse do povo goiano pela cultura musical”. Atualmente, o Centro de Estudo e Pesquisa Ciranda da Arte tem como função:

Fazer a formação contínua e continuada dos profissionais da área de arte, além de gerenciar as ações administrativas que regulam as demandas da área, tais como encaminhamento dos professores às unidades escolares, acompanhamento e avaliação dos projetos desenvolvidos nas unidades escolares e ainda responder pelo acompanhamento e avaliação das parcerias efetivadas entre a Secretaria de Educação e outras instituições artísticas e culturais. (Alcântara 2009, 66).

Pode-se verificar, nas Diretrizes Operacionais da Secretaria de Educação, para o ano de 2009, que,

O Centro de Estudo e Pesquisa Ciranda da Arte é o espaço de criação, experimentação, discussão, sistematização, divulgação, implantação e consolidação de experiências exitosas, desenvolvidas pelos docentes da rede pública estadual de ensino na área de Arte, nas suas diversas linguagens e manifestações, construindo, coletivamente, a referência para a elaboração de conteúdos, currículos, projetos e propostas pedagógicas da área, consolidando uma rede colaborativa entre os profissionais, servindo de “suporte acadêmico aos projetos de formação continuada em serviço dos docentes dessa área do conhecimento (Secretaria de Estado da Educação, Cultura e Esporte 2009, 40).

² A linha de frente é composta por todo o pessoal que desfila a frente do corpo de músicos instrumentistas. São portadores de brasões, bandeiras, estandartes, bandeirolas, guardas de honra, mor, balizas, corpo coreográfico. (Lima, 2000, 40).

Em movimento com professores e associações, a SEDUCE realizou três concursos públicos entre 2006 e 2010, sendo que o primeiro teve vagas específicas para professor de banda e os dois últimos para professor de música e professores de artes de todas as aéreas, respectivamente. Estes concursos permitiram a entrada de professores de banda e deram motivação e valorização à esta atuação profissional da educação, sendo que hoje há, aproximadamente, vinte professores efetivos de bandas nas escolas goiana, ainda que a maioria seja professor temporário. Contudo, se considerarmos o Censo Escolar de 2015 da rede estadual de educação de Goiás, observaremos que este número é muito pequeno.

De acordo com o Censo Escolar de 2015, a rede estadual de educação de Goiás é composta por 1.050 escolas. São 981 unidades (93%) localizadas em área urbana e 69 (7%) em área rural. As matrículas das escolas estaduais – reunindo todas as etapas e modalidades de ensino – somam um total de 490.006. São 480.378 matrículas em área urbana e 9.628 na área rural. Uma forma de avaliação da rede escolar é o cálculo do Índice de Desenvolvimento da Educação Básica (Ideb) que considera o fluxo escolar e a média de desempenho dos alunos em avaliações padronizadas. O Ideb do estado de Goiás subiu de 2,9 para 3,8 entre os anos de 2005 e 2015. Embora não tenha havido aumento do desempenho estadual em 2015, Goiás encerrou o período analisado mantendo-se à frente do Brasil com uma diferença de 0,3³ (Instituto Unibanco 2017, 25).

Goiânia possui 22 bandas escolares ativas, sendo que seis estão em escolas de período integral, cinco em colégios militares e onze em colégios em período parcial (matutino, vespertino e noturno). Cada uma das seis bandas que estão em escolas de tempo integral possui de quatro a oito professores de música e chegam a somar 200 alunos, incluindo a linha de frente.

Nas escolas de tempo integral, a atividade de banda é uma das opções da carga horária de componentes curriculares optativos que o estudante tem que cumprir, com quatro aulas semanais de uma hora e quarenta minutos. Nas escolas de tempo parcial e militares, a banda está inserida em projetos de extensão e as aulas acontecem nos intervalos de troca de turno, no horário do almoço ou no final da tarde. As bandas escolares de Goiânia, em sua grande maioria, têm entre 5 a 8 professores de música, tendo professores específicos para cada instrumento. Considerando a quantidade de alunos em relação ao

³ População estimada em 2018 em 1.495.705, população estimada no último Censo (2010) em 1.302.001 com a densidade demográfica (2010), 1.776,74 Hab/Km². *Matrículas no ensino fundamental*: inclui matrículas do ensino fundamental de 8 e 9 anos de ensino regular e/ou especial 158.613 pessoas, com taxa de escolaridade de 6 a 14 anos de idade Censo (2010), 96%, 4.

número de professores, é notório que somente 60% das corporações, aproximadamente, adotam o ensino coletivo de instrumentos.

Para a implementação desta pedagogia instrumental, o Centro de Estudos e Pesquisa Ciranda da Arte e a SEDUCE publicaram e adotaram o método *Tocar Junto: Ensino Coletivo de Banda Marcial* (Alves, Cruvinel e Alcântara 2014), em todas as bandas escolares do Estado, que abriu outros horizontes quanto à forma de ensinar música no contexto de bandas em Goiás. A base para a construção desse método foi aquela que já estava em utilização em todo o território nacional com os métodos *DA CAPO* (Barbosa 2004) e *DA CAPO CRIATIVIDADE* (Idem 2010) para banda de música ou sinfônica e que tem como principal foco o ensino coletivo de instrumentos com melodias do cancionário popular brasileiro. Já o método *Tocar Junto* tem como prioridade trabalhar a partir dos métodos ativos dos educadores musicais, como Dalcroze e Kodaly. Ele foca o ensino coletivo de instrumentos de metais e percussão, sendo, assim, o primeiro método criado especificamente para bandas marciais no Brasil. Ele inicia exercitando pulsação, ritmo e coordenação motora, em seguida, trabalha lições em uníssono para os instrumentos de metal com acompanhamento rítmico para a percussão e, finalmente, inclui melodias, em uníssono e arranjos, e composições de diversos compositores goianos que escreveram, especificamente, para o método. Apesar da criação e aplicabilidade desse método em Goiânia, disseminado por algumas capitais do Brasil, constatou-se que, especificamente para banda marcial, são raros os materiais didáticos, repertórios, cursos para formação de professores, políticas públicas educacionais e de fomento, e concursos públicos para professores especializados.

Metodologia da investigação

As três escolas públicas participantes desta investigação possuem uma concepção pedagógica semelhante por fazerem parte de uma mesma rede pública de educação. Contudo, suas bandas são diferentes e distintas em seus formatos e práticas pedagógicas e artísticas. Cada uma das três bandas possui diferentes números de integrantes, entre 80 a 130 membros. Enquanto uma banda tem um quadro de docentes completo e realiza apresentações frequentes ao longo do ano escolar, outra possui um quadro docente menor e prioriza a participação em concursos e festivais de bandas, e a terceira foca seu trabalho na apresentação de final dos semestres escolares e às comunidades escolar e familiar.

Desta maneira, como o objeto de estudo desta investigação é abordado em três bandas diferentes e com práticas musicais particulares, o método de investigação de casos múltiplos tem sido aplicado para coleta de dados. Ele permite analisar os dados de cada banda, individualmente, assim como, inter-relacioná-los, para estudar, por um lado, cada uma das três corporações

musicais separadamente e, por outro, compreender o coletivo constituído por elas. Martins (2006, 5) afirma que a análise de dados de estudo de casos múltiplos “deve seguir um experimento cruzado. Cada caso deve ser selecionado de modo a prever resultados semelhantes ou, inversamente, produzir resultados contrastantes por razões previsíveis.” Yin (2015, 188) amplia este pensamento afirmando que “os estudos de casos múltiplos contêm, muitas vezes, tanto estudo de casos individuais quanto alguns capítulos entre os casos”.

Além disso, como um dos pesquisadores desta investigação está relacionado com as bandas em estudo, diretamente como professor e regente de uma delas e, indiretamente, influenciando com conceitos e ações didáticas às outras duas, pois todas encontram-se na mesma rede de ensino, optou-se pelo uso do método de investigação-ação, em conjunto com o estudo de casos múltiplos. Estes dois métodos compreendem a abordagem qualitativa da investigação, empregados, conjuntamente, para investigar o comportamento social dos integrantes das bandas.

Contudo, considerando que o estudo almeja averiguar, ainda, os rendimentos escolares destas escolas, a investigação não se limita apenas à abordagem qualitativa. Ela faz uso também da abordagem quantitativa. Coutinho e Chaves (2002, 223) conceituam o estudo de caso, sublinhando a multiplicidade de enfoques que estão presentes na noção de “caso”, a qual compreende desde um indivíduo singular a uma instituição ou outra entidade coletiva, como por exemplo, uma comunidade. No entendimento dos autores, trata-se de uma metodologia quali-quantitativa adotada no trabalho de investigação. Apesar dessa amplitude, o estudo de caso apresenta características particulares, como sustenta Penna (2015, 100) quando afirma que “O estudo qualitativo é situacional: é direcionado aos objetos e às atividades em contextos únicos”. Desta forma, considera que cada local e momentos possuem características específicas que se opõem a má generalização. Fonseca (2002, 20) acrescenta que “A utilização conjunta da pesquisa qualitativa e quantitativa permite recolher mais informações do que se poderia conseguir isoladamente.”

Corporação Musical Edmundo Pinheiro de Abreu (COMEPA)

O Centro de Ensino em Período Integral Edmundo Pinheiro de Abreu é público, gratuito e atende a 313 estudantes matriculados. Está situado no bairro São Francisco, um dos mais antigos da região oeste de Goiânia, formado na década de 1960. Segundo dados do Instituto Brasileiro de Geografia e Estatística (IBGE), no Censo 2010 a população do bairro era de 4.249 pessoas.

Neste contexto, a Corporação Musical Edmundo Pinheiro de Abreu (COMEPA) iniciou-se em 2015. A banda teve grande aceitação tanto por parte dos alunos e professores do colégio como pela comunidade do bairro. O

ensino de música na banda, segundo os documentos escolares, visa a formação do indivíduo como cidadão, trabalhando valores como responsabilidade, corporativismo e companheirismo, colocando o aluno em contato com o fazer artístico musical a fim de desenvolver uma consciência musical e crítica, tendo em vista os diversos aspectos da musicalização por meio da banda musical. Através do ensino instrumental em grupo, o aluno tem contato com a linguagem musical, seja ela convencional ou não convencional, e acesso ao instrumento musical, possibilitando o desenvolvimento técnico e o aprimoramento da performance musical. Atualmente, a banda conta com professores específicos para reger e ministrar aulas de trompete, trombone, tuba, bombardino, clarineta, saxofone, flauta e percussão, um professor responsável pelo corpo coreográfico e, aproximadamente, 100 integrantes.

Figura 1: Corpo Coreográfico da COMEPA



Fonte: Autor

Figura 2: Corpo Musical da COMEPA



Fonte: Autor

Banda Marcial do Colégio Francisco Maria Dantas

O Centro de Ensino em Período Integral Francisco Maria Dantas é uma escola pública, gratuita e atende a 390 estudantes. Está situado no bairro Residencial Mansões Paraíso, que surgiu em meados da década de 1990 em Goiânia. O centro foi fundado em 2013 e suas atividades iniciaram-se em 2014. A Banda Marcial do Colégio Estadual Francisco Maria Dantas também começou em 2014, como um dos polos de formação musical do projeto Banda Marcial Nova Aliança, que agregava quatro escolas estaduais de diferentes regiões da cidade. Desde 2016, a banda tem funcionado de forma independente das outras unidades escolares e sob nova administração, fazendo parte do modelo de escola de tempo integral da SEDUCE. Atualmente, ela atende um total de 110 estudantes e possui professores de trompa e saxhorn, percussão, trompete, flugelhorn, trombone, tuba, bombardino e linha de frente.

A banda atende, gratuitamente, os estudantes da região noroeste de Goiânia e tem, entre seus maiores objetivos, a inclusão social, educação de qualidade e profissionalização musical dos estudantes. Durante seus quatro anos de vida, vem se destacando entre as bandas de escolas de período integral. No ano de 2017, foi campeã em dois concursos no estado de Goiás. Em 2018, quatro de seus integrantes foram aprovados no processo seletivo do Instituto Federal de Goiás – Campos Goiânia para o ensino médio e para o curso técnico de instrumento musical.

Figura 3: Banda Marcial CEPI Francisco Maria Dantas



Fonte: Autor

Figura 4: Banda Marcial CEPI Francisco Maria Dantas



Fonte: Dados da pesquisa

Banda Marcial do Colégio Estadual Ismael Silva de Jesus (CEPI)

O Centro de Ensino em Período Integral Ismael Silva de Jesus está situado no Bairro da Vitória, região noroeste de Goiânia, e foi fundado em 1992. O surgimento do bairro envolveu uma população pobre que lutava por moradia. Somente com a especulação imobiliária da década de 2000, o bairro, juntamente com outros de sua região, recebeu infraestrutura. Segundo o Censo 2010 do IBGE, a população do bairro, neste ano, era de 5.941 pessoas.

O Centro de Ensino foi fundado em 1994 e homenageia o militante de mesmo nome que lutou contra a ditadura militar. Suas atividades musicais começaram com uma fanfarra, em 2004, que foi desativada em 2009 para a construção de uma nova escola. Nesta ocasião, ela foi transferida, temporariamente, para o Colégio Estadual Jayme Câmara e passou a ser dirigida pelo maestro Aurélio Nogueira, um dos autores deste trabalho. Em 2016, a fanfarra retornou à escola de origem e foi transformada em banda marcial, já dentro da nova escola em período integral. A mudança resultou em melhorias e, desde 2014, seu quadro de professores conta com profissionais específicos para regência, trompete, trompa, trombone, tuba, bombardino, percussão e comissão de frente.

A escola tem 370 alunos matriculados, sendo que 130 participam da banda. Além deste grande número de alunos, a escola tem duas grandes parcerias, que são os projetos: Estágio das Licenciaturas em Educação Musical do Instituto Federal de Goiás, e o estágio das Licenciaturas em Educação Musical e Licenciatura em Habilitação Instrumento Musical da Universidade Federal de Goiás, cumprindo seu projeto político pedagógico de ensino, pesquisa e extensão.

Figura 5: anda Marcial CEPI Ismael Silva de Jesus – Corpo Musical



Fonte: Dados da pesquisa

Figura 6: Banda Marcial CEPI Ismael Silva de Jesus – Corpo Coreográfico



Fonte: Dados da pesquisa

Impacto das Bandas na vida escolar de seus integrantes

A coleta de dados tem-se dado por meio da a) aplicação de questionários com professores, coordenadores, diretores e familiares dos alunos das bandas, b) realização de grupo focal com os integrantes das bandas e c) análise do rendimento escolar das escolas participantes.

Foram aplicados 24 questionários com perguntas abertas e fechadas nas três escolas. Nos questionários dos diretores, coordenadores e professores, buscou-se obter dados sobre o comportamento escolar e do desenvolvimento de desempenho acadêmico dos participantes das bandas. Dentre os professores, os de matemática e língua portuguesa foram escolhidos por passarem um tempo semanal maior com os alunos do que os das outras disciplinas. Quanto aos questionários aplicados com os familiares dos integrantes das bandas (pais ou responsáveis), as perguntas inqueriram sobre o comportamento deles em casa após sua entrada na banda. Responderam três diretores, seis coordenadores pedagógicos, três professores de matemática, três de língua portuguesa, e seis pais de alunos.

O Diretor 2 respondeu que:

Neste período de cinco anos que desenvolvemos o projeto da Banda Marcial dentro da unidade escolar, observo claramente que os alunos dessa eletiva desenvolvem o espírito de participação nas atividades de aprendizagem, com mais eficácia, e ficam mais disciplinados, com

desenvolvimento da dinâmica de trabalho em equipe. Não foram detectados problemas causados por alunos que participam da banda.

Das respostas dos diretores, além desta acima que menciona uma participação mais ativa e qualificada dos componentes da banda, há outra que resalta o número relevante de participantes destas corporações musicais que têm se tornado monitores e protagonistas exemplares para seus amigos no contexto escolar.

Para os coordenadores pedagógicos, a mudança de comportamento e de postura em sala de aula se sobressai como uma contribuição significativa das bandas para seus participantes. Eles afirmam que os jovens instrumentistas têm apresentado um cumprimento exemplar das demandas e competências da vida escolar. Um dos coordenadores pedagógicos escreveu que na banda marcial de sua unidade escolar “existem dez alunos com laudo de acompanhamento especial, sendo que com a participação na banda, estes alunos apresentaram uma melhora substancial de coordenação motora, sensibilidade cognitiva, postura e respeito ao próximo.” É importante mencionar que um dos procedimentos dos coordenadores destas escolas tem sido o de encaminhar certos alunos com problemas de comportamento para banda, a fim de tentar melhorá-los.

Dos professores de matemática e de língua portuguesa, vale ressaltar que eles disseram que muitos alunos da banda, embora apresentassem restrições em suas disciplinas no passado, reverteram a situação e alcançaram bons desempenhos acadêmicos ao longo do período investigado. Informaram, ainda, que eles cresceram na formação pessoal, principalmente, quanto à responsabilidade de fazerem seus deveres e fazeres escolares. Isso também foi observado pelos respondentes das famílias.

Os depoimentos de familiares, principalmente das mães, relatam que elas têm observado transformações na questão cognitiva, amorosa, social e afetiva no convívio familiar deles. Ainda, demonstram a alegria de seus filhos terem acesso à arte e cultura através da música e como isso pode abrir novos horizontes para suas vidas, sendo que estas famílias vivem em regiões de grande violência social. A Mãe 1 escreveu:

Essa semente vem sendo plantada desde seu segundo ano na banda. Ela entrou na banda na comissão de frente, e nesse ano (2018) está no trompete. Acredito fielmente que todo ser humano que tem a oportunidade de vivenciar a arte tem grande chance de ser mais humano em qualquer profissão que venha a seguir, pois a arte nos torna mais sensíveis e equilibrados. E é essa a semente que a banda vem nos ajudando a fazer brotar no processo de formação da nossa Nathália, ao que somos conscientes e grato.

Até o momento, o grupo focal foi realizado apenas com os integrantes da Banda Marcial CEPI, objetivando coletar dados sobre o que a banda representa para seus integrantes, o que os motiva a participar dela e se ela tem contribuído na sua vida escolar. Ele foi realizado com dez alunos da banda marcial CEPI Ismael Silva de Jesus, na própria unidade escolar. A participação partiu de livre espontânea vontade de cada aluno que aceitou o convite feito pelo professor-regente, que é também o pesquisador desta investigação. Dez alunos se candidataram e participaram do grupo focal. O tempo de participação deles na banda variavam de dois meses a três anos. Desta forma, foi possível ter respostas e relatos de participação de alunos do passado e do presente momento da banda.

Um fato que chamou muito a atenção é a fala da aluna nº 4. Ela relata que a banda é um novo mundo, um local onde ela se sente uma artista, uma verdadeira solista quando está tocando e todo o público fica a olhar e apreciar sua performance. A aluna 2 acrescenta:

Sim, tem contribuído. Eu era antissocial, mas, depois que eu entrei na Banda Marcial, isso está acabando aos poucos. Também a minha pontualidade e capacidade de respeitar os outros tem melhorado. A banda me ajudou no colégio, porque se eu não fizesse algumas atividades em sala de aula, talvez ficasse sem ir para a banda. Do mesmo jeito, ela me ajudou na recuperação.

As respostas dos questionários e os dados do grupo focal mostram que, de alguma maneira, a banda pode estar beneficiando seus participantes quanto aos seus comportamentos escolar e familiar, ao respeito em sala de aula, ao cumprimento dos deveres, à pontualidade e ao rendimento escolar acadêmico.

Resultados do Desempenho Escolar

Quanto ao rendimento escolar, a investigação analisou o Índice de Desenvolvimento da Educação Básica (IDEB)⁴, índice que mensura a qualidade da

⁴ “IDEB é o Índice de Desenvolvimento da Educação Básica, criado em 2007, pelo Instituto Nacional de Estudos e Pesquisas Educacionais Anísio Teixeira (Inep), formulado para medir a qualidade do aprendizado nacional e estabelecer metas para a melhoria do ensino. O Ideb funciona como um indicador nacional que possibilita o monitoramento da qualidade da Educação pela população por meio de dados concretos, com o qual a sociedade pode se mobilizar em busca de melhorias. Para tanto, o Ideb é calculado a partir de dois componentes: a taxa de rendimento escolar (aprovação) e as médias de desempenho nos exames aplicados pelo Inep. Os índices de aprovação são obtidos a partir do Censo Escolar, realizado anualmente. As médias de desempenho utilizadas são as da Prova Brasil, para escolas e municípios, e do Sistema de Avaliação da Educação Básica (Saeb), para os estados e o país, realizadas a cada dois anos. As

educação de cada escola e rede de ensino do país. O IDEB é calculado por meio da combinação dos resultados obtidos pelos estudantes nas avaliações externas de larga escala (Prova Brasil e no Sistema Brasileiro de Avaliação Básica – SAEB), referentes às disciplinas de língua portuguesa e matemática, com a taxa interna de aprovação dos alunos na escola. Ele varia de zero a dez e é realizado nos anos ímpares. Além disso, é preconizado no Plano de Desenvolvimento da Educação (PDE), que prescreve metas para o país, estados, municípios e escolas, as quais devem ser atingidas com celeridade e eficiência.

Tabela 1 – IDEB do Ensino Fundamental das Escolas Pesquisadas

Colégios Estaduais Pesquisados	IDEB Observado		IDEB Projetado		Diferença relativa às médias dos IDEB observados	Média da diferença entre os IDEB projetado e observado
	2015	2017	2015	2017		
CEPA – 5.º ano	5,9	6,5	5,8	6,1	10%	5,9%
CEPA – 9.º ano	5,7	*	5,2	5,5		
CFMD – 5.º ano	6,4	7,4	*	6,6	11,3%	7,7%
CFMD – 8.º ano	5,6	6,0	*	5,8		
CISJ – 5.º ano	*	*	4,8	5,1	15,3%	34,7%
CISJ – 9.º ano	5,2	6,0	4,0	4,3		
Média					12,2%	14,9%

* O IDEB não foi realizado. Siglas: CEPA – Edmundo Pinheiro de Abreu; CFMD – Francisco Maria Dantas; CISJ – Ismael Silva de Jesus

Como pode ser observado na Tabela 1, os 5.º e 9.º anos do Colégio Estadual Edmundo Pinheiro de Abreu (CEPA) alcançaram IDEB superiores aos projetados para 2015 e 2017, sendo que o 9.º ano não realizou o IDEB de 2017. O Colégio atingiu um O crescimento dos índices de 2015 para 2017 do CEPA foi de 0,6, ou de 10%.

Os 5.º e 8.º anos do Colégio Estadual Francisco Maria Dantas (CFMD) auferiram IDEB superiores aos projetados para 2017, com um valor médio de 7,7% além do previsto. Para o ano de 2015, não havia metas estipuladas para eles. Contudo, obtiveram índices razoáveis de 6,4 para o 5.º ano e 5,6 para o 8.º ano. Houve um crescimento substancial dos índices observados de 2015 para 2017 de 1,0 para o 5.º ano e de 0,4 para o 8.º ano. A média de crescimento dos seus IDEB observados de 2015 para 2017 foi de 11,3%, ou seja, 2,3% acima da média de 9,0% das escolas estaduais públicas de Goiás.

metas estabelecidas pelo Ideb são diferenciadas para cada escola e rede de ensino, com o objetivo único de alcançar 6 pontos até 2022, média correspondente ao sistema educacional dos países desenvolvidos.” (Ministério da Educação, 2009)

O 5.º ano do Colégio Estadual Ismael Silva de Jesus (CISJ) não realizou o IDEB para os anos em questão. Já seu 9.º ano obteve IDEB superiores aos projetados na ordem significativa de 1,2 para 2015 e de 1,7 para 2017, escores que apontam uma média de 34,7%, acima da determinada e 21,7 pontos acima da média das escolas estaduais que foi de 13%. O 9.º ano aferiu, ainda, um crescimento substancial de 0,8, ou 15,3%, entre os IDEB observados em 2015 e 2017, o que implica em 6,3 pontos acima da média de 9,0% das escolas estaduais públicas de Goiás.

A média da diferença entre os IDEB projetados e os observados das três escolas foi de 14,9%, o que é 1,9 acima da média de 13% das escolas estaduais públicas. Já em relação aos IDEB observados em 2015 e 2017, a taxa de melhoria no interstício foi de 12,2%, um índice de 3,2 superior à taxa média de 9,0% das escolas estaduais públicas de Goiás.

Estes resultados demonstram uma melhora acadêmica considerável dos três colégios investigados. Certamente, não há como saber se suas bandas têm alguma influência nestes resultados. Porém, ao cruzar estes dados quantitativos com os qualitativos, apontados mais acima, pode-se inferir que talvez haja alguma relação entre a atividade de banda e os resultados do IDEB. Além disso, o fato de a atividade de banda ter continuado como uma de suas disciplinas eletivas após os resultados dos IDEB de 2015 e 2017, é um indicativo que seus responsáveis pedagógicos e corpo docente, no mínimo, não consideram que a banda atrapalha o rendimento de seus integrantes.

Considerações finais

O cruzamento dos dados obtidos nas respostas dos diretores, coordenadores, professores e familiares aos questionários, nos depoimentos dos integrantes da banda pelo grupo focal, e na análise dos resultados do IDEB constitui um indicador positivo quanto ao papel benéfico que estas três bandas escolares investigadas estão desempenhando no comportamento e rendimento escolares de seus jovens músicos, assim como em suas condutas familiares. Os resultados, até o presente, estão indicando que pode haver alguma relação significativa entre a atividade de banda das escolas investigadas e a vida escolar de seus integrantes. Assim, este trabalho pode vir a fortalecer a sistematização da banda como componente curricular dentro da escola pública e gratuita do Estado de Goiás e, quiçá, encorajar as escolas privadas a incluírem-na em seu currículo. Por fim, talvez o futuro deste trabalho venha, ainda, gerar algum resultado para esclarecer, comprovar e fortalecer a importância da música para o ensino público gratuito de nível fundamental de Goiânia, até porque existe uma política de negacionismo do valor da arte sendo construída no Brasil para a valorização das disciplinas ditas como “verdadeiramente importantes” no mundo do trabalho.

Referências bibliográficas

- Alcântara, L. M. 2011. “Memórias e histórias: escola e sonoridade”. In *Abrangências da música contemporânea: conceituações, problematizações e experiências*, editado por Luz Marina Alcântara e Edvânia Braz Teixeira Rodrigues, 21-37. Goiânia: Kelps.
- _____. 2009. “O ensino de arte em Goiás: em cena o Centro de Estudo e Pesquisa ‘Ciranda da Arte’”. In *O ensino de música: desafios e possibilidades contemporâneas*, editado por Luz Marina Alcântara e Edvânia Braz Teixeira Rodrigues, 89. Goiânia: Kelps.
- _____. 2013. “Perspectivas Curriculares para o Ensino de Arte em Goiás: em cena as Bandas Marciais.” Especialização em Gestão da Escola Pública. Universidade Federal de Juiz de Fora.
- Almeida, M. L. F. de. 2016. “Educação Musical e estímulo à auto-eficácia: Um estudo com a banda do colégio militar do corpo de bombeiros do Ceará.” Dissertação (Mestrado em Artes) – Instituto de Cultura e Arte, Universidade Federal do Ceará.
- Alves, M. E, F. M. Cruvinel e L. M Alcântara. 2014. *Tocar Junto: Ensino coletivo de banda marcial: trompete*. Goiânia: Pronto Editora.
- Barbosa, J. L. 2004. *Da Capo: método para o ensino coletivo e/ou individual de instrumentos de sopro e percussão*. Jundiaí: Keyboard Editora Musical.
- _____. 2010. *Da Capo Criatividade: método elementar para ensino individual e/ou coletivo de instrumentos de banda*. Jundiaí: Keyboard Editora Musical.
- Bertunes, Carina da Silva. 2005. “Estudo da influência das bandas na formação musical: Dois estudos de caso em Goiânia.” Dissertação (Mestrado em Música) – Universidade Federal de Goiás, Escola de Música e Artes Cênicas.
- Coutinho, C. e J. Chaves. 2002. “O estudo de caso na investigação em Tecnologia Educativa em Portugal.” *Revista Portuguesa de Educação*, 15 (1): 221-244. CIEd – Universidade do Minho.
- Fonseca, J. J. S. 2002. *Metodologia da pesquisa científica*. Fortaleza: UEC.
- Higino, E. 2006. “Um século de tradição: a banda de música do Colégio Salesiano Santa Rosa (1888-1898).” Dissertação (Mestrado Profissionalizante em Bens Culturais e Projetos Sociais) – Centro de Pesquisa e Documentação de História Contemporânea do Brasil, Fundação Getúlio Vargas.
- Holanda, F. J. C. 2002. “A Banda Juvenil Dona Luíza Távora como Fonte Formadora de Músicos e de Cidadãos na Cidade de Fortaleza – Ceará.” Dissertação (Mestrado Interinstitucional em Música). Universidade Estadual do Ceará, Universidade Federal da Bahia.
- Lima, M. A. 2000. “A banda e seus desafios: levantamento e análise das táticas que a mantem em cena.” Dissertação (Mestrado em Artes) – Instituto de Artes, Universidade Estadual de Campinas.
- Lima, R. F. de. 2006. “Bandas de música, escolas de vida.” Dissertação (Mestrado em Desenvolvimento Regional, Cultura e Representações) – Centro de Ciências Humanas, Letras e Artes, Universidade Federal do Rio Grande do Norte.
- Martins, Gilberto de Andrade. 2006. *Estudo de Caso: Uma estratégia de pesquisa*. São Paulo: Atlas.

- MB Memorie biografiche di Don [del Venerabile – del Beato – di San] Giovanni Bosco. 1898-1948. 20 vols. San Benigno Canavese – Turim: edição extra comercial.
- Monte, W. A. e M. S Montenegro. 2011. *Banda de fanfarra, escola e identidade sócio-cultural: um estudo de caso na escola Amauri de Medeiros*. Trabalho de Conclusão de Curso (Licenciatura em Música) – Centro de Educação, Universidade Federal de Pernambuco.
- Penna, M. 2015. *Construindo o primeiro projeto de pesquisa em Educação e Música*. Porto Alegre: Sulina.
- Salles, Vicente. 1985. *Sociedades de Euterpe: As bandas de música no Grão-Pará*. Brasília: edição do autor.
- Secretaria de Estado da Educação, Cultura e Esporte. 2009. *Diretrizes Operacionais da Rede Pública Estadual de Ensino de Goiás*. Goiânia: Secretaria de Estado da Educação, Cultura e Esporte.
- Silva, L. A. 2010. “Musicalização através da banda de música escolar: uma proposta de metodologia de ensaio fundamentada na análise do desenvolvimento musical dos seus integrantes e na observação da atuação dos ‘Mestres da banda’.” Tese de Doutorado, PROGRAMA DE PÓS-GRADUAÇÃO EM MÚSICA-UNIRIO
- Silva, L. A. M. T. P. Pinto e D. P. Souza. 2018. *Manual do Mestre de Banda de Música*. Rio de Janeiro: Walprint.
- Yin, R. K. 2015. *Estudo de caso: planejamento e métodos*. Trad. Cristhian Matheus Herrera. 5. ed. Porto Alegre: Bookman.

Biographical notes

Alejandro Díaz Suárez músico asturiano especializado en fagot con 15 años de experiencia profesional en diversas agrupaciones nacionales e internacionales, además de profesor en diversos conservatórios. Titulado en informática, música y docencia, actualmente cursando estudios de investigación musical. Da clase en el CMUS Lugo como profesor de fagot, forma parte de la Banda de Música de Gijón, colabora habitualmente con la Orquesta Sinfónica del Principado de Asturias y realiza investigación sobre Pedro Braña y las bandas de música en el siglo XX español.

Ana Margarida Gaipo é licenciada em Ciências Musicais pela FCSH-UNL. Desde 2004 é professora de História da Música no Conservatório Regional de Ponta Delgada. Colaborou com a *Enciclopédia de Música em Portugal no Século XX*, da responsabilidade do INET-MD e *Enciclopédia Açoriana*, promovida pela SREC-DRC para o Centro de Conhecimento dos Açores. Em 2017 foi colaboradora da *Glosas*, boletim digital, do MPMP.

Ana Cristina Brito Pinto ingressou na Banda Filarmónica de Pinhel, da qual é executante de clarinete até à data. Estudou, durante oito anos, clarinete no Conservatório de Música de São José da Guarda. Participou em diversas masterclasses de clarinete, cursos de aperfeiçoamento musical e estágios de Orquestra de Sopros. É licenciada em Turismo e Lazer pelo Instituto Politécnico da Guarda e atualmente frequenta o segundo ano do Mestrado em Estudos de Cultura na Universidade da Beira Interior.

André Granjo is Assistant Guest Teacher at the University of Aveiro where he is co-responsible for the Master Degree in Wind Band Conducting. He is the Conductor and Artistic Director of the União Filarmónica do Troviscal, of the Orquestra Académica da Universidade de Coimbra and of the Orquestra Regional Lira Açoriana. He is a researcher of INET-MD since 2007, former member of the IGEB Advisory Board from 2012 to 2016 and Visiting Scholar at the University of North Texas Wind Studies Department between 2009 and 2011.

Antonio Seixas is PhD in Social Memory from the Federal University of the State of Rio de Janeiro, with a thesis about Portuguese Philharmonic bands at

Rio de Janeiro, and Masters in Music from the Federal University of Rio de Janeiro, where served as Professor of Trombone and Tuba in the periods of 2001-2004 and 2006-2007. Currently., Mr. Seixas is Artistic Director and Conductor of the Rio de Janeiro Philharmonic Band and bass trombone with the Brazilian Symphony Orchestra, since 1997.

Aurélio Nogueira é graduado em Ensino Musical Escolar (2009) e Mestrado em Educação Musical (2015), pela EMAC-UFG. Atualmente, faz doutorado em Educação Musical na Universidade Federal da Bahia, sob orientação de Prof. Dr. Joel Barbosa, na linha de pesquisa Ensino Coletivo de Banda de Música. É professor efetivo da Secretaria Estadual de Educação do Estado de Goiás, onde é maestro da Banda CEPI Ismael Silva de Jesus.

Bruno Madureira é licenciado em Ciências Musicais e Mestre em Ensino de Educação Musical pela FCSH-UNL e Doutorado em Estudos Artísticos na FLUC, investigador do IHC (FCSH-UNL). É membro da Banda da Força Aérea e investigador integrado no projecto *A Nossa Música, o nosso mundo: associações musicais, bandas filarmónicas e comunidades locais (1880-2018)*, financiado pela FCT (PTDC/CPC-MMU/5720/2014).

Conrado Enrique Carrascosa López – PhD in Business Administration and Management, Master in Business Management Products and Services, and Industrial Organization Engineer. Professor in Tuba Performance. He is currently Professor at the Universitat Politècnica València, teaching at the Faculty of Business Administration and the Higher Technical School of Industrial Engineers. His areas of research interest are industrial sustainability, sustainable tourism, ecotourism, cultural management and music.

Daniel Rodrigues é sociólogo, com trabalho nas áreas da Sociologia do Património Cultural, Etnografia e Antropologia do Espaço. Licenciatura em Sociologia (Universidade de Évora, 2012) e Mestrado em Sociologia (Universidade de Évora, 2016). Entre os seus interesses académicos, destacam-se processos de patrimonialização, práticas culturais, música e construções identitárias. Integra o corpo gerente da S.F.U.M. “Os Amarelos”, onde é também coordenador da escola de música e saxofonista. Leciona atualmente a disciplina de expressão musical de 1.º ciclo, na sua terra natal.

David Gasche began his musical education in Bayonne and continued studying at the Conservatory and University of Tours. He completed his PhD at the University of Vienna (2009) and obtained the *Artistic Diploma* of clarinet (2011). The *Thelen Price* 2012 of the society IGEB rewarded his research on the Viennese Harmoniemusik. David Gasche is Senior Scientist at the University of Music Graz, Director of the International Center for Wind

Music Research, chamber musician, and works for the Viennese Collection of Ancient Instruments.

Dulce Simões é Doutora em Antropologia pela Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa e pós-doutorada em Estudos Musicais é investigadora contratada no Instituto de Etnomusicologia – Centro de Estudos em Música e Dança da mesma Universidade. É membro da RIARM – Red(e) Ibero-Americana Resistencia y(e) Memoria e do GESSA – Grupo de Estudios Sociales Aplicados da Universidad de Extremadura. Participa em projetos I&D internacionais e desenvolve investigação em Portugal e Espanha sobre fronteiras, políticas identitárias, usos políticos da memória e património. Das diversas publicações assinalam-se: (2017) *Memórias, Sociabilidades e Resistências. O caso da Cooperativa de Consumo Piedense. Vale de Cambra: Caleidoscópio*; (2016) *A guerra de Espanha na raia luso-espanhola. Resistências, solidariedades e usos da memória*. Lisboa: Edições Colibri.

Gloria A. Rodríguez-Lorenzo is a PhD Assistant Lecturer in Musicology at the University of Oviedo (Spain). Her publications include the monograph *The Clarinet in Spain: Miguel Yuste Moreno (1870-1947)*, published by LIT Verlag (2019), awarded by the IGEB for dissertations in the field of wind music (2016), articles in journals, chapters, etc. Her research focuses on wind bands and music culture from the mid-nineteenth century until 1950.

Graça Mota has been for more than 25 years engaged in music teacher's education at the Music Department of the College of Education in the Porto Polytechnic Institute in Portugal. Currently, she is a senior researcher of the CIPEM, branch of INET-md at the Porto Polytechnic and a member of the Board of Directors of the recently formed International research platform SIMM (Social Impact of Making Music).

Javier Monteagudo Mañas is Master in Musical Investigation (Valencia International University), Bachelor of Music in Tuba Performance (Joaquin Rodrigo Music Conservatory of Valencia), and Professional Diploma in Orchestral Studies (CCPA of Roosevelt University of Chicago). Nowadays, he is tuba player of Banda Municipal de Musica de Badajoz (Spain) and develops his doctoral thesis at Universitat Politècnica de Valencia (Spain) under the supervision of PhD Carrascosa-Lopez and PhD Hernandez-Farinos.

João Pedro Costa é mestrando em Ciências Musicais – vertente Musicologia Histórica – na NOVA FCSH e membro do Núcleo de Estudos em Música na Imprensa, pertencente ao Grupo Teoria Crítica e Comunicação do Centro de Estudos de Sociologia e Estética Musical (CESEM). Atualmente dispõe de uma bolsa de investigação referente ao projeto “Música, Media e Públicos em

Portugal 1974-2000”, desenvolvido pelo grupo acima mencionado. No ano de 2017 concluiu a licenciatura em Musicologia pela Universidade de Évora e foi bolseiro de investigação. As suas principais linhas de interesse centram-se nos gostos e sociabilidades musicais desde os finais do século XIX à atualidade.

Joel Barbosa é professor titular da Escola de Música da Universidade Federal da Bahia, onde atua nos cursos de bacharelado em instrumento e nos programas acadêmico e profissional de pós-graduação em música. Desenvolve pesquisas sobre a clarineta no Brasil e sobre a educação musical coletiva com instrumentos musicais. Seus trabalhos têm sido publicados, principalmente, pela UFBA, ABEM, ANPPOM, ISME e Keyboard.

José Pasqual Hernández Farinós – BA in Clarinet at the Music Conservatory of Valencia and also in Geography and History with PhD since 2011 at the University of Valencia. Currently he is a Professor of Music and Performing Arts at the Music Conservatory “Joaquín Rodrigo” in Valencia. His researches are focused on twentieth century Valencian music and he has published articles and given conferences on his research topic.

Katherine Brucher is Associate Dean for Academic Affairs at the DePaul University School of Music. She serves as co-editor of Book Reviews for the journal *Ethnomusicology*. Katherine has published on folk and ethnic music in Chicago, global brass band traditions, music and locality, and Portuguese music. She has edited, with Suzel Ana Reily, *Brass Bands of the World: Militarism, Colonial Legacies, and Local Music* (2013) and the *Routledge Companion to the Study of Local Musicking* (2018). She is currently working on a book about how *bandas filarmónicas* contribute to musical and cultural ties between rural Portugal and Portuguese diaspora communities.

Luís Carvalho é maestro, compositor, clarinetista, docente universitário e investigador, ligado ao Departamento de Comunicação e Arte da Universidade de Aveiro e ao Instituto de Etnomusicologia INEM-md. Multi-premiado, tem desenvolvido intensa carreira artística internacional, com concertos em vários continentes e encomendas de obras por instituições musicais de relevo. Mestre e Doutor em Música, as suas áreas primordiais de reflexão incluem a performance como investigação artística e a composição.

Maria Helena Milheiro iniciou a sua formação musical no Conservatório de Música de Coimbra em violino (1995-2006). Possui licenciaturas em Professores de Educação Musical do Ensino Básico (Escola Superior de Educação de Coimbra – 2007) e em Musicologia (Universidade do Minho – 2011) e mestrado em Etnomusicologia (Universidade de Aveiro – 2013). Atualmente é doutoranda no programa “Música como Cultura e Cognição” (FCSH-

-NOVA), financiado pela FCT, tendo co-supervisão pela Universidade do Luxemburgo. Neste contexto desenvolveu trabalho de campo com observação participante na Filarmónica Portuguesa de Paris. Integra o Inet-md desde 2012, tendo participado em projetos de investigação no mesmo.

Maria do Rosário Pestana is an ethnomusicologist and Professor at the University of Aveiro, Portugal. Her research focuses on music and migration, folklore and folklorisation processes, the choral singing movement, and popular music studies. She has participated in various research projects developed at the Instituto de Etnomusicologia Centro de Estudos em Música e Dança (INET-MD). Recently, she edited with Luísa Tiago de Oliveira the book *Cantar no Alentejo: a terra, o passado e o presente* (2017). She has coordinated an extensive research project on choral singing, and in addition coordinates two ongoing research projects, one on local music and wind bands, and the other on post-folk music, ecology and sustainability, both funded by the Portuguese Foundation for Science and Technology (FCT).
Anthropologist

Miguel Moniz studies associativism and mobility focusing on labor, migration and circulation between Portugal and North America. Moniz examines contemporary “fanfarra” brass walking bands in Portugal; and their participation in national/international encounters—part of globalized flows among disperse local brass bands (CRIA-ISCTE). Moniz has played with Farra Fanfarra (Sintra) since 2008, and is an officer in the Farra Fanfarra Associação Cultural.

Paul Niemisto taught St Olaf College where he was conductor and instructor of trombone and tuba. He taught in Nova Scotia Canada before St Olaf. He graduated from the University of Michigan and then received his doctorate from the University of Minnesota in 2004. He founded the Cannon Valley Regional Symphony Orchestra, which he still conducts, founded Boys of America (Ameriikan pojat) a Finnish style brass septet made of American musicians. He received two Fulbright Foundation Grants in 1999 and 2017 to Finland. He has also been back subsequently to continue research in Finland and St Petersburg, Russia, on an American Scandinavian Foundation Grants. For this work, he is the recipient of the Finnish Military Music Cross. He started Vintage Band Festival held in Northfield, Minnesota. This event first took place in 2006, and for the fifth time in August 2019. Paul was awarded the “Living Treasure in the Arts” award by the Northfield City Council in 2013.

Pedro Miguel Serrano Ralo iniciou os seus estudos musicais com o seu pai na Banda Municipal Mouranense como executante de clarinete. Ingressou na

Escola de Música do Conservatório Nacional de Lisboa como aluno de clarinete na classe do Prof. Rui Martins. No ano de 2004 ingressou no Exército Português, prestando serviço na Banda Sinfónica do Exército e na Banda Militar de Évora. Licenciou-se em Música no ramo de Interpretação, variante Clarinete na Escola de Artes da Universidade de Évora. Atualmente exerce as funções de maestro da Banda Castanheirense-Águeda. É membro associado da WASBE e do IMMS- Portugal. Frequenta o Mestrado em Direção de Orquestra de Sopros no Deca da Universidade de Aveiro, na classe do Professor André Granjo.

Suzel Ana Reily is Professor of Ethnomusicology at the State University of Campinas. She is co-editor (with K Brucher) of *Brass Bands of the World: Militarism, Colonial Legacies, and Local Music Making* (Ashgate,, 2013) and *The Routledge Companion to the Study of Local Musicking* (Routledge 2018). She currently coordinates a large framework project – Local Musicking: new pathways in ethnomusicology – funded by the São Paulo State Foundation for the Support of Research (FAPESP).

Trevor Herbert is Emeritus Professor of Music at the Open University and Professor Music Research at the Royal College of Music, London. He has written extensively on brass instruments and on the various sub-cultures in which they have been used. His books include *The British Brass Band: a Musical and Social History* (Oxford 2000) and (with Helen Barlow) *Music and the British Military in the Long Nineteenth Century* (Oxford 2013).

COLIBRI – ARTES GRÁFICAS

APARTADO 42 001 – 1601-801 LISBOA

TELEFONE | (+351) **21 931 74 99**

www.edi-colibri.pt | colibri@edi-colibri.pt



Mpart música
participada



inet^{MD}
Instituto de etnomusicologia
Centro de Estudos em Música e Arte



universidade de aveiro

Cofinanciado por:

FCT

Fundação
para a Ciência
e a Tecnologia

Lisbo@20²⁰

COMPETE
2020

PORTUGAL
2020



União Europeia
Fundo Europeu de
Desenvolvimento Regional

Wind bands of mixed woodwind, brass, and percussion instruments represent, today, a musical phenomenon that has spread far beyond the “western” culture.

The cultural, economic and social changes brought by the impact of the French Revolution and the militarization, colonization, and missionary work helped to spread wind band traditions, while technological innovations and mass manufacturing made the instrumentation more accessible to amateur musicians all over the world. The portability of wind and percussion instruments, combined with the legacy of their use in military, governmental and church rituals, made bands especially adaptable to widely different performing contexts, shaping and reshaping local sound landscapes. In Portugal, wind bands conquered an expressive relevance in the context of musical collectivities/recreational societies that appeared with the 19th century liberal movements and flourished with the emergence of the public sphere around the 1880s, comprising thousands of individuals in musical practice. This book discusses the contribution of wind bands to the artistic, educational, and professional musical life; the weaving of communities and of identities, constructing public spaces and reshaping the local soundscape.