

for private use, music cafés, lyrics, etc. Spanish *national airs*, closely associated with light and comedy music, became extremely popular in all these new spaces of musical entertainment, conditioning the professional career and the musical production of most Spanish composers of the time. Finally, in my presentation I will explore the consequences (both openings and constraints) that these two processes had for Spanish musicians: the possibility of being singularly recognized in the vast ocean of European "national musics" and of making a living in the aftermath of the Old Regime; but also the difficulties to build a "serious", "high" and "modern" music upon *national airs* that had been associated since the beginning with "light", "low" and "primitive" music.

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Rui Pinto Magno

*Symphonic rhapsodies and paraphrases as tokens of Portuguese musical nationalism*

Amidst the political-motivated movement of "national consciousness" which arose in the *fin-de-siècle* – profusely fostered since the celebrations, in 1880, of the third century of the death of Camões, the author of the epic poem *Lusíadas*, and deeply nurtured by the social upsurge against England, which forced the Portuguese Crown, through an ultimatum, in 1890, to discard its pretensions on the African Colonies – the quest to ascertain a "Portuguese music" arose within composers, musicians and critics of Lisbon's musical *milieu*. Just after the upgrowth of symphonic concerts within Lisbon's musical venues, which struggled to impose over a long-termed preference for opera, the attempts for a "Portuguese music" offered by Lisbon's composers was coincidentally offered among those artistic genres. In spite of the idiosyncrasies of opera and instrumental music, the notions shared by several critics were, *mutatis mutandis*, much the same and was taken accordingly to the most renowned trends and examples of European "nationalistic schools", which was by that time included on Lisbon's concert programming. Focusing on Alfredo Keil's *Dona Branca*, Greenfield de Melo (1893) noted that a national opera should grasp not only a Portuguese *libretto*, wrote by a indigenous authour on national themes, but the Portuguese music, specifically, the popular songs (i.e., folk songs, distinct from the "popularized" themes) – which was recollected since the second quarter of the century – that retained the most "pure" and authentic aspects of "Portuguese music". Júlio Neuparth also ascertained that the resource to (that "invented") "tradition" was, due to the "purity" of that ancient and nearly untouched musical legacy, the most promising method to achieve the "essence" of a Portuguese "nationalistic" compositional school. In what concerns instrumental music, it was indeed Neuparth which credited the successful attempts of a foreign composer, Victor Hussla: although the previous use of folk songs among

opera and instrumental music by Portuguese composers, it was the notorious symphonic treatment of those musical materials, withdrawn from *Album de Músicas nacionais portuguesas* collected by João António Ribas c. 1857, which made Hussla's *Rhapsodies*, op. 9 as a seminal work of "Portuguese music". It is fair to argue that Neuparth was stating as well, with that specific legitimation, the need to reformulate the far outdated pedagogical methods of the Portuguese institutions. On the following years, Sousa Morais, Filipe da Silva, Júlio Neuparth, António da Costa Ferreira, Ernesto Maia and others chose specific paratactic genres, such as the rhapsodie and paraphrase, to display their symphonic treatment of Portuguese "popular songs"; however, their works never achieved the recognition granted to Hussla's op. 9: while Hussla's *Rhapsodies* are currently accounted for on recent academic studies, the works by his followers – most of them constituted a common *corpus* exhibited by wind-bands during the twentieth-century - remain still unnoticed.

The present paper aims to discuss the influence of the ongoing upgrowth of a symphonic culture within Lisbon's musical *praxis* in the choice for those paratactic genres and specific compositional strategies to fulfill the need for the characteristics of a "Portuguese music" as well as to address the reception of its tokens on Lisbon's musical *milieu*. While the choice for the rhapsodie proceeds, certainly, from obvious sources, such as Liszt's *Rhapsodies Hongroises*, Lalo's *Rhapsodie Norvégienne*, among others, the choice for the genre paraphrase is still unclear and requires a thorough study. Current studies have argued that some Portuguese composers, most notably Luís de Freitas Branco, took as methods for their composition the study of the most renowned works of consecrated European composers, most certainly due to the anachronic compositional methods of Portuguese pedagogical institutions. Therefore, it seems to be worth identifying presumable correlations between the symphonic treatment of popular song in some of the works presented in Lisbon at the time and the works of Hussla, Neuparth, Ferreira, Silva and Morais, as an attempt to suffice the lack of their compositional background.

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