Introduction

This research is centered in the relation between music and representations of national identity in a particular migrant context. I am looking for situations of cultural encounters in which Portuguese migrants in Paris participate. For this, I selected the group Philharmonique Portugaise de Paris (PPP), being this my universe of analysis, and the musical subjects selected within it, my main informants and collaborators. They belong to an association typical of its kind. Portuguese migrants make music and use it with social and recreative goals. From this preposition, I take the problematic I felt in order to start my PhD, that music serves national identity requisites particularly well. Resulting from this line of thinking, I have built a research theme: one that involves relationships between music and identity representations, specifically observable in the group selected.

My problem of study is: how do the musical subjects represent their national identities in situations of cultural encounters and interfaces, involving music? In every country where Portuguese people migrated, there are several cultural and recreative associations, musical or others, created by and for these migrants, with different objectives, depending on each association’s goals. The associations that include a musical group tend to represent themselves by means of a folklore group similar to those existing in the country of origin. In this paper, I will explore a unique musical group in which Portuguese migrants participate, as a way of representing their national identities: the Philharmonique Portugaise de Paris, a community wind band comparable with those in Portugal and the only one known in a European country created by Portuguese migrants.

This research main goals are to document and study verbal, physical, social and symbolic behaviors, related to events that are considered cultural interfaces in musical environments, integrating Portuguese migrant citizens and their peers in France; to characterize, for the Portuguese migrants residing in Paris and in collaboration with the selected subjects, notions like cultural interface and national identity representations; to contextualize and characterize, through considered cultural encounters, the integrations of Portuguese people in the new country, by their participation in musical groups already existent or created by them and in several cultural events, involving music; also to
understand the importance and context of representation of the Philharmonique Portugaise de Paris to the Portuguese migrant community in this region.

The main questions are: what kinds of activities do musical associations and groups of migrants perform? In what way these activities and musical groups represent a Portuguese national identity in a French context? Are there also intercultural issues existing? What musical activities are developed by the Philharmonique Portugaise de Paris? In which social contexts does the band participate? In which social context was this band created? Today I’ll present some of the preliminary findings and thoughts on this subject, as my PhD research is in its beginning.

**Preliminary concepts in search of open definitions**

In this paper, I will briefly mention for discussion some concepts of major importance in my study. I thus propose the concepts of national identity representations, cultural interfaces and encounters and also interculturality. These are concepts in construction in my study, looking for open definitions, and a work in progress in my research. I take **identity representations** as performances of the identity markers (as mentioned by Lundberg, among others) through expressive cultural practices, in the migrant’s case through associativism, in stages of symbolic meaning of patriotic concern, within the particular migrant situation pointed out. These representations are also the ways in which individuals or groups express different identity aspects to other individuals or groups, differentiating themselves in this way from the rest. To my research, the cultural identity representations are also an expression of a national identity of a specific group, within a different society from which the migrants have left.

In this study, I consider **cultural interface** as an **expressive process** that happens in precise times and places, where there are actions developed through which mobile individuals or migrants find one or more mediations between their cultural identity, in construction, and the one of their peers in the new country where they live, also in development. In strict connection with this concept, **cultural encounters** are all that happens, performative and conceptually, within the cultural interfaces, in organized events or casual encounters of individuals that come from different places and share or not knowledge and react with each other with more or less empathy or indifference, or even with shock (I speak of **encounters of different cultures**). Resulting from the
previous concepts, there is the **exchange, between different cultures**, of several identity markers and cultural aspects specific from the involved communities, through cultural encounters and interfaces, which can be named **interculturality**.

In the case of Portuguese migrants in France, musically they take to and represent their identities in the new country through community wind bands, folklore groups, the performance of festivities from the country of origin in Paris, among other possibilities. Like many other Portuguese migrant groups, the band has to perform to a public that can be exclusively Portuguese or French, depending on the events, without leaving its own national identification, being representative of the Portuguese musical culture in another country (as many of its members informed me). As such, different cultural interfaces and interculturality occur in the several activities and performances of the band and other groups: in concerts, races, military or non-military celebrations, Portuguese festivities, among others. In this way, I distinguish three types of cultural interfaces, in which the band participates: (1) in representation of Portugal, (2) diplomatic performance and (3) cultural practices with or without specific Portuguese representations.

**Portuguese emigration to France: brief historical context**

Portuguese people, since the age of the Discoveries, has been a mobile population worldwide. In the European case, the main destination countries for the Portuguese migrants have been France, Germany, Switzerland, Belgium, Holland, Luxembourg and, most recently, England. According to several authors, the Portuguese migration waves can be separated in three phases: in the first, until WWII; and in the second, between the end of WWII and the years of 1980’s, mostly migrated people with low education, working essentially in agriculture (Leandro, 1995); in the third, from the 1990’s onwards, has emerged a different type of migration, including younger and more qualified people than the individuals in the previous phases.

After WWII France needed manpower, facilitating the entrance of migrant populations, being the Portuguese among them. However, the entry policies have changed through time, according to the political environment of the country. With the policies between the entry of Portugal in the European Economic Community (EEC) in 1986 and the implementation of the single coin in 2002, Portuguese migrants saw their circulation
between the two countries facilitated, even enjoying benefits in both, fact that didn’t happen previously.

Despite the main goal of the migrant from the first and second phases being the return to Portugal, after many years residing in France this goal began to disappear from their projects, mainly for family reasons. The new generations of Portuguese descendants innovate and reinvent the expressive practices from their parents and grandparents, mainly because they recognize in it a sort of ‘double belonging’, as referred by Sophie Chevalier. Chevalier also stresses that the immigrant communities in France consider the philharmonic wind band and fado as a part of their inheritance (2003: 539). Despite this fact, when searching for musical groups in the Portuguese migrant associations in Europe, I have only found one community wind band like the ones existing in Portugal: the PPP.

**Philharmonique Portugaise de Paris**

Founded by Nicolau Lopes, as a project presented in March 1986 to the Radio Eglantine, this band’s first rehearsal had five individuals. Only a year later, more people joined, making a total of 22 performers and five apprentices in 1987, being Nicolau Lopes their “mestre” (conductor and teacher). Under the name Harmonie Eglantine, this group performed for the first time in November 1st 1987 in Creteil (Southeast Paris), at a party organized by Radio Eglantine, becoming this day the date of their official beginning. In 1988, the radio station closed doors and the group was forced to leave and find another place to function. After a few weeks, the band went to the headquarters of the Cultural Association of the Portuguese Workers in Paris (ACTP 8&17), being this last association their helper, through Carlos Freire, one of the members of ACTP. In April of 1989, the band became official in high institutions such as the Musical Federation of Paris and the Musical Confederation of France, through a ceremony with, among others, the then ambassador of Portugal in Paris, Gaspar da Silva, who became the band’s sponsor. From 1992 onwards, the band became an independent association, with the name Philharmonique Portugaise de Paris (Filarmônica Portuguesa de Paris) that remains today. Around 1997, during the time when Manuel Antunes, one of the members (playing the cymbals) from the foundation of the band, was president, the group started to use uniforms.
Nowadays, the president is Júlio Frederico and the conductor André Novo, being the group constituted by around 35 performers (7 women and 28 men). Despite the location of the rehearsals being in Portes de Vanves (department 14, Paris Ile de France), the members of the PPP come from different parts of the city, unlike what happens in Portugal, where usually the members of the Filarmónicas (name of the community wind bands in Portugal) come from the same town or neighbourhood. Regardless of this fact, there is a good relationship between the members of the PPP, maintaining the ideals of continuing the Portuguese philharmonic wind music in Paris and playing for fun, not being paid for it. Almost all members are Portuguese, being only one member French and a few Portuguese descendants. There are several family ties in the band, like what happens also in the community wind bands in Portugal.

Regarding the band’s activities, the association used to organize annually an international music festival in Bonneuil sur Marne (Southeast Paris), inviting different folklore groups and a wind band from Portugal. They also play and participate in any concert, activity or event to which the band is called, and organize a few, among the activities included in the three types of cultural interfaces mentioned before in this presentation. Following the ideals and formation of the Portuguese Filarmónicas, the group’s main goal is to teach and spread Portuguese philharmonic music, having a varied repertoire that can be adapted to any kind of events and ceremonies, being all brought from Portugal and written by Portuguese composers. Despite the efforts, the band’s music school is, at the time, suspended, for lack of children and other candidates in the group (all the members already play). As such, the school comes and goes, depending on the existence and interest of the children and new members to learn music within this group.

**Philharmonique Portugaise de Paris: Performative Contexts**

Now I will describe one situation of cultural interface in which the band performed, chosen among the events and activities in which the band has participated while I have been in my fieldwork. I’ve been there as a flutist, integrated in my participant observation. It is included in the third type of cultural interfaces, cultural practices without any particular Portuguese representation. On the 18th September 2016, the band performed in a public park, named Square Saint Lambert, on the 15th department within the city’s limits. The several ‘mairies’ (municipalities) of Paris organize activities in its
parks and public spaces, and the band was invited to perform in this Sunday, during the afternoon (from 4 p.m. until 6 p.m.). Most of the listeners were people passing by, French in its majority, but also from other nationalities, as some people that accompany the band, mostly family members, informed me (it is hard to know for sure, I didn’t talk with anyone from the public as I was playing with the band). Regardless of this fact, this is a public space and the band was requested to play there, without being integrated in any specific activity neither Portuguese nor French. Because it was Sunday, with good weather and weekend, there was a lot of people listening; however, this was a mobile public, as the people stayed to ear one or two pieces and left. Only a few stayed until the end of the performance.

**Final Remarks**

From the time I have already spent in Paris, with the band, I can observe that, in the activities in which I accompany them, there are social impacts in the villages where this activities take place. Although I included the performance described in the third type of cultural interfaces, as this concert is not a specific Portuguese or French celebration, it is possible to say that every performative context of the band turns to be a small representation of Portugal in France, because of the repertoire played in all of them, as the band always plays Portuguese repertoire.

Departing from the assumptions that musical performance *is effective as a symbol of multiple identities representing citizenship in the multicultural arena* (Côrte-Real 2010: 75), and that music serves as means of interaction of individuals from different contexts, I’m trying to find characteristics in the way migrant individuals perform their individual and collective identity markers in order to see and show patterns of national identity representations in the cultural encounters where they interact. This paper presentation is part of my Ph.D. research, within the awarded program named *Music as Culture and Cognition*, funded by the Portuguese Foundation for Science and Technology, held on the New University of Lisbon and with co-supervision from the University of Luxembourg.
References

- Fieldwork material (photographs, videos, one inquiry, interviews and several informal talks with the PPP’s members).

