

RECENSÕES BIBLIOGRÁFICAS

Jornal de Modinhas Ano I (Facsimile edition with an introduction by Maria João Durães Albuquerque), Lisbon, Ministério da Cultura – Instituto da Biblioteca Nacional e do Livro, 1996.

The *Jornal de Modinhas* was the first musical periodical to be published in Portugal, namely in Lisbon, and ran from 1st July 1792 until some point in 1796. The present volume consists of a facsimile edition of the 24 issues produced in the first year, that is to say up to 15th June 1793.

In each issue the publishers, Pedro Anselmo Marchal (fl. 1789-1814) and Domingos Milcent (d. 1797), produced one song, of the type known broadly as *modinha*. These *modinhas*, extremely popular in the salons of the latter years of the eighteenth and early nineteenth centuries, are for the most part simple, strophic duets accompanied by a keyboard instrument (harpsichord/fortepiano) or plucked string instrument (typically, 'French' or 'English' guitar). Among the songs published in the first year are a number of *lunduns* (one explicit, but also others with off-beats typical of this genre), and a *canzoncina* (*canzonetta*) in Italian.

The composers represented in the first year include not only Lisbon-based composers, such as Marcos Portugal, António Leal Moreira, António José do Rego and the Italian Antonio Puzzi, but also Antonio Galassi and José Maurício, chapelmasters respectively at Braga and Coimbra Cathedrals. It should be mentioned too that in subsequent years João de Sousa Carvalho, by now in virtual retirement, and António da Silva Leite, author of an important treatise on the English guitar and chapelmaster at Oporto

Cathedral, were among the contributors.

In her introduction Maria João Albuquerque concentrates on details about the periodical itself, such aspects as the chronology and prices of the various issues, what is known of the partners that published the *Jornal de Modinhas* and of the 'Real Fábrica e Impressão de Música', the name of the printing press they created. She has clearly researched these elements thoroughly and provided the necessary scholarly support in footnotes for anyone who might wish to go further into these questions. Given the nature of the present publication it makes sense to focus attention on this area rather than on questions such as the origins and styles of the *modinha*. My only real disappointment as regards the introduction is the English translation, which suffers not only from a number of actual errors (among them *pianoforte* as *pianoforte*, implying the modern instrument not the *fortepiano* of the period) but a style so close to Portuguese as to be hard reading.

Appended after the Introduction is a list of all the songs that were published in the *Jornal de Modinhas*, not only during the first year, but throughout the periodical's existence. The list indicates where and when, if at all, publication was announced in the newspapers of the time and which libraries possess copies of each issue of the *Jornal*, both in Portugal (principally Biblioteca Nacional, Lisbon, and to some extent Ajuda Palace Library, Lisbon) and in England (British Library, London, and, in a few instances, Bodleian Library, Oxford). This annexe seems to me particularly useful, both as a kind of index

and, in particular, as a help to scholars interested in studying the *modinhas* that came out after the first year.

Turning to the facsimiles themselves, although the irregularity of inking in the original editions leads to some corresponding irregularity in the clarity of the facsimile, the page size (slightly larger than A4) makes for straightforward reading. My only slight reservation is whether it might not have been better to publish transcriptions using modern G clefs for the voices, rather than facsimiles with the original C1 clefs, in order to encourage performance rather than study.

All in all the present publication is extremely welcome. It makes easily accessible for the first time a collection (albeit partial) of fundamental importance to the history of music-making in Portugal. Those involved are to be congratulated, not only Maria João Durães Albuquerque, with the collaboration of João Pedro d'Alvarenga, but also the Instituto da Biblioteca Nacional e do Livro for supporting the project.

DAVID CRANMER

Fátima Pombo, *Guilbermina Suggia ou o violoncelo luxuriante*, Porto, Fundação Eng. António de Almeida, 1993 (edição bilingue com tradução de Maria Teresa Roberto e Gillian Owen Moreira).

Fátima Pombo, *Guilbermina Suggia. A sonata de sempre*, Matosinhos - O Lugar e a Imagem, 3, s.l., Câmara Municipal de Matosinhos/Edições Afrontamento, 1996.

A falta de bibliografia referente aos intérpretes portugueses ou activos em Portugal durante a idade de ouro da música que foi a *Belle Époque*, prolongada nalguns casos até o período entre as duas grandes guerras, continua a ser um obstáculo para a justa compreensão do que foi a vida musical desses anos. Os pianistas Óscar da Silva e José Viana da Mota e o violinista Bernardo Moreira de Sá parecem ser os únicos afortunados a quem foram dedicadas monografias, algumas das quais bastante recentes.¹ Contudo, Tomás Alcaide, Luís Costa, Francisco de Lacerda, David de Sousa, Pedro Blanch, Alexandre Rey Colaço e tantos outros esperam merecidos estudos que nos esclareçam acerca da sua importância. Por outro lado, os estudos dedicados às intérpretes do século XX não correspondem à importância que as mulheres tiveram no desenvolvimento da prática musical em Portugal. Mais ainda, as recentes publicações dedicadas a Helena Sá e Costa e Nella Maissa² fazem desejar outras que estudem o papel que mulheres como Elisa de Sousa Pedroso, Ema Romero dos Santos Fonseca, Adriana de Vecchi, Arminda Correia, Júlia d'Almendra, Leonor Alves de Sousa, Cristina Lino Pimentel ou Maria da Graça Amado da Cunha - para referir, injustamente com certeza, só alguns casos muito diferentes mas exemplares - tiveram na vida musical lisboeta durante este século. E no entanto, já transcorreu uma década desde as primeiras chamadas de atenção para as limitações consequentes da consideração das composições musicais

1 Filipe PIRES, *Óscar da Silva: Estudo biográfico-analítico*, col. Matosinhos, o lugar e a imagem, 1, s.l., Câmara Municipal de Matosinhos/Edições Afrontamento, 1995 (v. a revisão a este livro feita por Luísa CYMBRON in *Revista Portuguesa de Musicologia*, 6, 1996, pp. 177-80); Catálogo da Exposição *José Viana da Mota, cinquenta anos depois da sua morte 1948-1998*, Lisboa, Instituto Português de Museus/Museu da Música, 1998; Rui Moreira de Sá e GUERRA, *Bernardo Moreira de Sá. Um renovador da cultura musical no Porto*, Porto, 1998.

2 AAVV, *Nella Maissa. Homenagem nacional*, Lisboa, Perfil, Consultores de Imagem, 1995; Filipe PIRES, *Helena Costa. Tradição e renovação*, Porto, 1996.