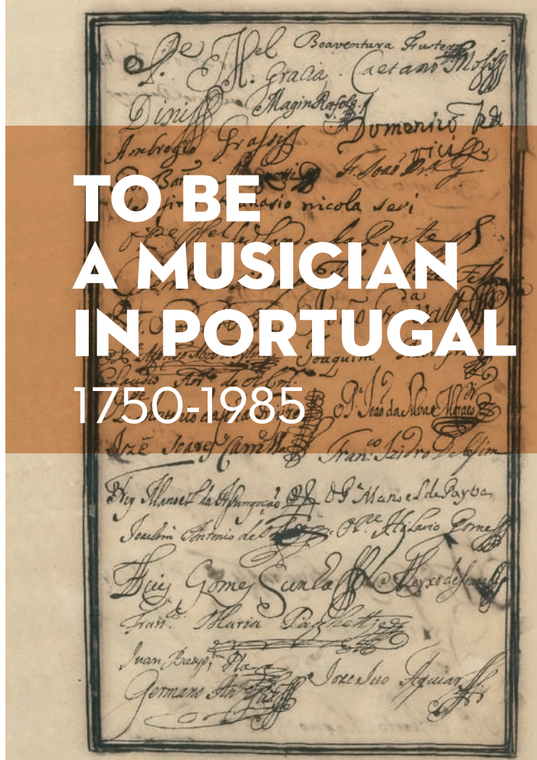


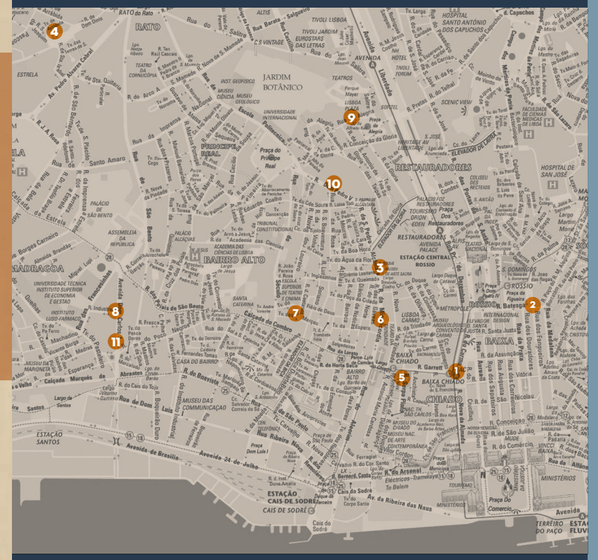
TO BE A MUSICIAN IN PORTUGAL

1750-1985

Organized by the project "PROFMUS – To be a musician in Portugal: the socio-professional condition of musicians in Lisbon (1750-1985)", this exhibition brings together a selection of documents, the majority of which have never before been publicly exhibited, from the historical archives of the Irmandade de Santa Cecília (Brotherhood of Saint Cecilia) and the Montepio Filarmónico, both located in the Basílica dos Mártires (Martyrs Basilica), and the Historical Archive of the Sindicato dos Músicos (Musicians' Union), deposited at the Museum of Portuguese Music – Casa Verdades de Faria. With a special focus in Lisbon, the vast documentation preserved in these collections is paramount and essential for the history of musical life in Portugal between the end of the Old Regime and the country's accession to the European Economic Community (EEC).

During this long period, the professional institutions created by Portuguese musicians followed the country's profound social, cultural and political transformations, with significant consequences in the structuring of their careers, in the negotiation of their socio-professional status and, above all, in the way in which was defined and controlled who could or could not be considered a "professional musician". On the other hand, the associations of Portuguese musicians were troubled by concerns that remained constant throughout these almost two and a half centuries of history, such as the need for certification of skills, or for protectionist strategies in the face of competition from foreign and amateur musicians, or even for technological innovations. Through a chronological narrative, this exhibition aims to reveal the extraordinary documentary wealth of these collections and stimulate new perspectives on the cultural and social history of professional musicians in Portugal.

LOCATION OF THE PROFESSIONAL MUSICIANS ASSOCIATIONS IN LISBON



IRMANDADE DE SANTA CECÍLIA

1. Convento do Espírito Santo da Pedreira 1603–88
2. Igreja de Santa Justa 1688–1755
3. Igreja de São Roque 1757–74
4. Igreja de Santa Isabel 1776–87
5. Basílica dos Mártires 1787–

MONTEPIO FILARMÓNICO 1834–
ASSOCIAÇÃO MÚSICA 24 DE JUNHO 1843–55 /
ASSOCIAÇÃO DOS PROFESSORES DE MÚSICA DE LISBOA 1893–1904

5. Basílica dos Mártires

ASSOCIAÇÃO DE CLASSE DOS MÚSICOS PORTUGUESES / SINDICATO NACIONAL DOS MÚSICOS

6. Rua do Mundo, 81 2º [actual Rua da Misericórdia] 1911–36

SINDICATO NACIONAL DOS MÚSICOS

7. Palácio Palmela, Travessa das Mercês, 3 1ºD. 1936–48
8. Av. Presidente 101 1ºE [actual Av. D. Carlos I] 1948–49
9. Rua da Alegria, 19 1º E 1949–51
10. Rua D. Pedro V, 60 3º D 1951–56

SINDICATO NACIONAL DOS MÚSICOS / SINDICATO DOS MÚSICOS

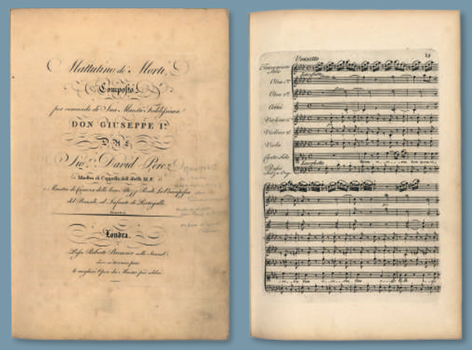
11. Avenida D. Carlos I, 72 2ºD 1956–2001

SAINT CECILIA PATRONESS OF MUSICIANS

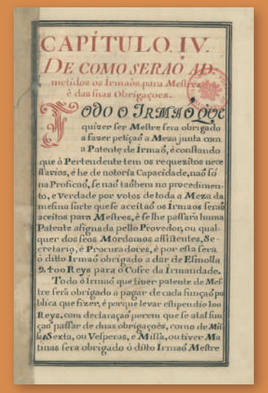
The annual festival in honour of Saint Cecilia was a religious, social and artistic event of enormous importance in the musical life of Lisbon, serving not only to demonstrate their artistic quality, but also to publicly legitimise the community of musicians.

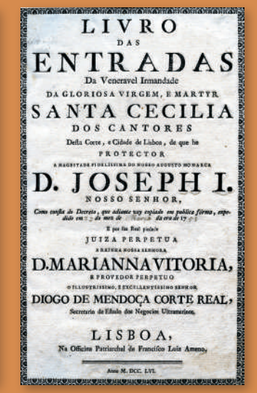
The Irmandade de Santa Cecília celebrated its patron saint on the 22nd of November and, about a week later, promoted a ceremony in memory of the deceased Brethren. The splendour of these festivities, which the royal family often attended, is testified by several foreign travellers and press chronicles. The various commitments give especial emphasis to the feast, for which a "large bandstand, capable of holding most of our Brethren" was set up. Following the reformation of 1843, the festivities of Saint Cecilia acquired a new brilliance, and an even larger bandstand was built, which descended in the manner of an amphitheatre from the height of the organ to almost the middle of the nave of the Basílica dos Mártires. Made up of different pieces of wood ingeniously combined, it could be assembled and disassembled with ease and could accommodate a large choir and orchestra. The festivity was resumed several times, including during the 20th century, bearing witness to the enduring symbolism of Saint Cecilia within the professional associations of musicians.

MATTUTINO DE' MORTI
BY DAVID PEREZ (1711–1778) WAS A WORK REGULARLY PERFORMED AT SAINT CECILIA FESTIVITIES, AS A MEMORIAL TO THE DECEASED BROTHERS.



1750–1834





The confraternities and brotherhoods were fundamental structures of the social and professional organization of the Old Regime. The Irmandade de Santa Cecília (ISC), established in Lisbon in 1603 and regulated by successive *Compromissos* (Rules and Regulations), controlled practically all aspects of the musicians' activity, who had to be admitted to this organization and pay a fee ("anuais" [annuals]). It boasted royal protection and numerous members of the nobility as honorary brothers, in addition to professionals "with true musical intelligence", recognized through the bestowment of a *Carta Patente* (Letters Patent).

Associates who conducted musical performances were required to apply for a "Patente de Director" (Patent of Director) (or of "Mestre" [Master] before the *Compromisso* of 1766) and to declare their activities annually through the so-called "Manifestos" (Musician Lists). These should include the number of participating singers and instrumentalists, as well as the amount received and the location. For each event, they had to pay 100 *réis* ("tostão da Santa" [Saint's dime]). The extensive collection of *Manifestos* in the ISC's historical archive, dating between 1770 and 1832, renders possible the identification of numerous musicians who worked in Lisbon, both Portuguese and foreign, providing a very rich overview of musical life. The Brotherhood also provided assistance in case of illness, death or economic difficulties of the musicians and their families.

1834–1893

With the spread of liberal ideals, the Revolution of 1820 and the fall of the Old Regime (1834), there was a proliferation of initiatives that would generate an effervescent associative movement, especially in Lisbon. Instances of this proliferation are the creation of the mutual association "Montepio Philarmonico" (1834) within the Brotherhood of Saint Cecilia, and other collectivities that would contribute to a growing monopolistic and protectionist framework around the class of professional musicians: the Associação Música 24 de Junho (24th June Music Association, 1842), to watch over the contracts and rights of orchestral musicians and taking on the occasional production of concerts with their own orchestra; and the Academia Melpomenense (1845), a concert and teaching society for professionals and amateurs.

1893–1933

In 1893, the Associação Música 24 de Junho was reformulated as the Associação dos Professores de Música de Lisboa (Association of Professional Musicians of Lisbon), reconfigured as a professional association. The Irmandade de Santa Cecília and the Montepio Filarmónico maintained their activity, the latter being the mainstay of Lisbon's musical associations. In 1904, faced with a crisis that jeopardised the continuity of the associations, Montepio Filarmónico absorbed the assets of the Associação dos Professores de Música de Lisboa and, until the end of that decade, tried to congregate the activity of associative representation of the class of professional musicians.
The Associação de Classe dos Músicos Portugueses (Portuguese Musicians' Class Association) was founded in 1909 by the same members who, five years earlier, dissolved the Associação dos Professores de Música de Lisboa.
At a time when professional activities were in full expansion, namely with the increase of orchestras and musical groups in cafes, music halls and cinemas, as well as the multiplication of military and civil philharmonic groups, the Associação de Classe dos Músicos Portugueses regained the protectionist and monopolistic action of the associations that preceded it.
In 1910, a first salary scale was produced, followed the ensuing year by the creation of the Caixa Auxiliar dos Músicos Portugueses (Auxiliary Trust of Portuguese Musicians), membership of the Confederação Internacional dos Músicos (International Confederation of Musicians) and the publication of the first issue of the Bulletin of the Associação de Classe dos Músicos Portugueses.

1933–1974

The corporative system, implemented by the Estado Novo dictatorship in 1933, sought to control and monitor professional associations.
The statutes of the new Sindicato Nacional dos Músicos (National Musicians' Union), promulgated on 28 December of that year by the Secretary of State for Corporations and Social Security, affirmed the primacy of the interests of the "Portuguese Nation" over the defence of class rights, the prohibition to collaborate with international organizations, the rejection of the "class struggle" and the relinquishment of demanding actions, namely support for strike movements or other forms of protest.
The "carteira profissional" (professional card), created in 1939 but only regulated in April 1945, was mandatory but never succeeded in completely preventing paid amateur work.

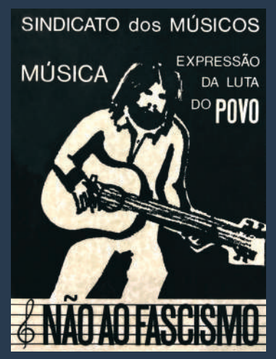
The regulations of the professional card stipulated that players who played instruments "not taught at the Conservatory" could only register as auxiliary members, with less rights and protections than full members.

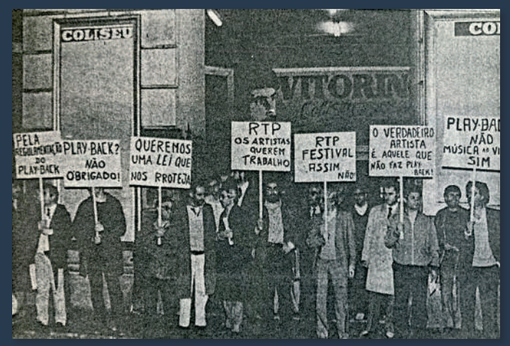
"IN ORDER TO BE A PROFESSIONAL MUSICIAN, MAKING NOISE ON CERTAIN INSTRUMENTS IS NOT ENOUGH, SINCE IT IS NECESSARY TO PREVENT COMPETITION FROM PSEUDO-MUSICIANS."

Mário de Sampaio Ribeiro, letter to the Head of the 2nd Division of the General Directorate of Labour and Corporations, 20/08/1958.

1974–1985

Just five days after the Carnation Revolution, an *ad hoc* commission took office to ensure the transition from the Sindicato Nacional dos Músicos to democratic unionism. At the Extraordinary General Assembly of 13 June 1974, the status of auxiliary musician was abolished, and it was decided to integrate "all music workers with the same union rights" into the new union.
With a new name and statutes, the Sindicato dos Músicos (Musicians' Union) joined the CGTP-IN and the International Confederation of Musicians, thus resuming the connection with the national and international union movement that had been interrupted during the Estado Novo period.





In 1985, Portugal joined the EEC, giving rise to the free movement of music professionals within the unified European labour market. Two years later, the musicians' professional card was revoked.

PROFMUS - To Be a Musician in Portugal: the social and professional condition of musicians in Lisbon (1750-1985)

PROFMUS · INET-md · NOVA FCSH · FCT Fundação para a Ciência e a Tecnologia · CASCAIS · Fundação D. Luís · Montepio Filarmónico

www.profmus.pt

This exhibition was supported by national funds by the FCT - Fundação para a Ciência e a Tecnologia, I.P., within the research project PTDC/ART-PER/32624/2017

In memoriam Francesco Esposito (1964-2020)

27 MAY
TO 30 JUNE 2023

EXHIBITION

TO BE A MUSICIAN IN PORTUGAL

1750-1985

a journey through the history of professional musicians associations in Portugal

COLÉGIO ALMADA NEGREIROS
UNIVERSIDADE NOVA DE LISBOA
(CAMPUS DE CAMPOLIDE)

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