



✦ "Great World Orchestras" Cycle: Gustavo Dudamel conducts the Simón Bolívar Youth Symphony Orchestra, Coliseu dos Recreios, 25 April 2009.

Music Department



Rodrigo César

Amounts in euros	
Personnel costs	6 179 573
Operating costs	222 505
Scholarships	258 297
Departmental activities	5 949 190
<i>Investment</i>	<i>77 243</i>
Total	12 609 565
Receipts	2 120 952

Amounts in euros	
Scholarships	
Domestic Scholarships	7 500
Overseas Scholarships	250 797
Departmental activities <i>(including personnel and operating costs)</i>	
Gulbenkian Orchestra	7 386 100
Gulbenkian Choir	635 569
Great World Orchestras	742 457
Recitals and Chamber Music	1 453 611
Jazz in August	238 092
Other concerts	65 521
Educational activities	153 210
Courses in musical development	34 616
Acquisition of musical creations	45 380
<i>Investment</i>	<i>77 243</i>

Introduction

In 2009, the activity of the Music Department was once again centred on the production of events of a musical nature, fundamentally based on the activity of the Foundation's musical groups, the Gulbenkian Choir and Orchestra, which are responsible for most of the Gulbenkian Music Season.

High-quality Portuguese and foreign musicians performed during the season, promoting a diversified and carefully selected programme of events, which, besides providing genuine musical enjoyment, is also recognised as giving rise to a reflection on the music that is heard nowadays and the different ways of listening to it.

Consequently, there was a significant participation of contemporary music, involving in particular the presentation of works either being premiered worldwide or being performed for the first time in Portugal. Great attention was paid to the formation of new audiences, and in particular to their diversification and enlargement, through activities that were aimed at different age groups. At the same time, concern continued to be shown with the professional development of musicians, by maintaining the support that was given to the artistic improvement of musicians both at the beginning of their careers and at more advanced stages of their development.

Departmental activities

Gulbenkian Orchestra

In 2009, the Gulbenkian Orchestra's activities focused primarily on the Gulbenkian Music Season, in which 55 of its 69 public performances took place.

The great variety that has become the hallmark of the orchestra's activity was maintained, and, in 2009, particular attention was given to the orchestral repertoire of Ludwig van Beethoven (the Beethoven cycle), namely with the full performance of his symphonies and piano concertos, as well as other of the composer's emblematic works. At the same time, three consecutive programmes were specially reserved for the performance of operatic works, with celebrations of three of the most tragic female figures in the history of this musical genre: Elektra (Richard Strauss), Norma (Vincenzo Bellini) and Medea (Luigi Cherubini). Besides this, the Gulbenkian Orchestra also presented a number of works that are less commonly heard on the concert circuits, such as the *Magnificat in D Major*, by Felix Mendelssohn-Bartholdy, the *Concerto for Harp and Orchestra*, by Alberto Ginastera, the *Concerto for Orchestra No. 1*, by Rodion Shchedrin, or the *Concerto for Violin and Orchestra*, by Oliver Knussen.

For the seventh year running, the Gulbenkian Orchestra held a workshop for young Portuguese composers, an activity that continues this pioneering project in Portugal, by offering composers at the beginning of their careers the chance to work upon their compositions with a high-quality orchestral group, also contributing to the dissemination of their work at two public concerts that marked the end of the event. The works that were included in the workshop were selected by a jury chaired by the composer Emmanuel Nunes, which chose the following pieces: *Imagens para Orquestra* (Pictures for Orchestra), by Vanessa Valério, *Paisagens Reveladas* (Revealed Landscapes), by João Antunes, *Cubo* (Cube), by Sílvia Mendonça, *ArRestare*, by Nuno Jacinto, *Um e Um* (One and One), by Sofia Sousa Rocha, and *Concatenação* (Concatenation), by Diogo Alvim.

The Gulbenkian Orchestra played an important role in the Gulbenkian Programme of Education for Culture – *Descobrir*, holding eight commented concerts, dedicated to young and family audiences.





✚ The Gulbenkian Choir and Orchestra conducted by Lawrence Foster, Grand Auditorium, 14 May 2009.

Various training activities were also organised, including some sessions that were held in conjunction with the Orquestra Geração and with the Orchestra of the National Conservatory of Music.

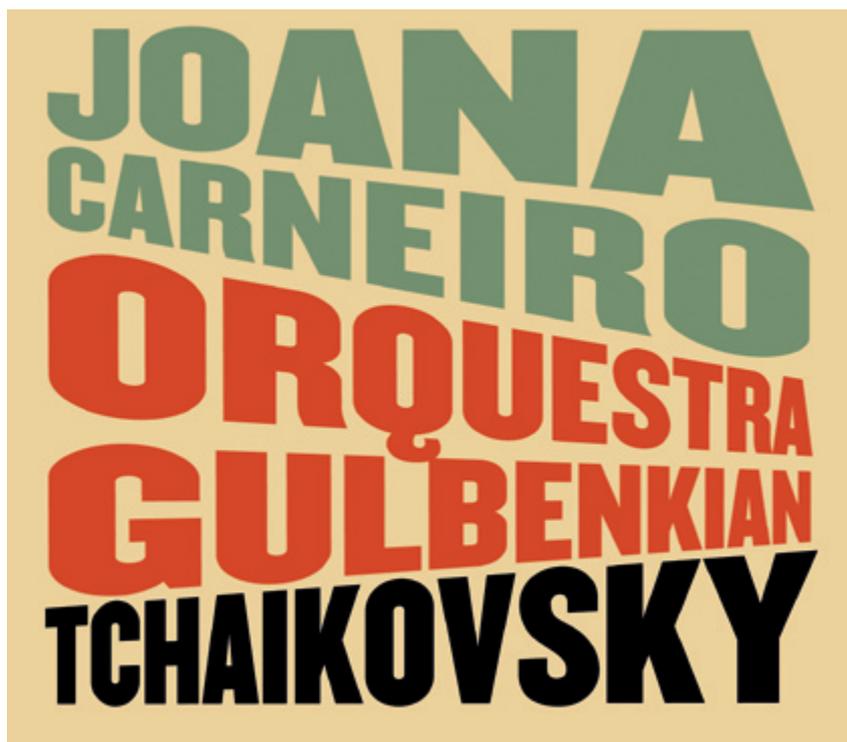
At the same time, as a complement to its performances in the Gulbenkian Music Season, the Gulbenkian Orchestra played at a concert held at the Open-Air Amphitheatre in the Gulbenkian Gardens, as part of the Gulbenkian “Next Future” Programme, and also performed various concerts at the Música Viva Festival, the Música em Leiria Festival, the Young Musician’s Award, the Espinho Music Festival, the Algarve Music Festival, the Sintra Festival and the Vendôme Prize. Outside Lisbon, the Gulbenkian Orchestra performed in Faro, Olhão, Portimão, Sintra, Torres Vedras, Leiria, Espinho, Porto, Maia and Almada.

As far as recordings are concerned, the Gulbenkian Orchestra played with the Gulbenkian Choir conducted by Lawrence Foster on the recording of works from the choral-symphonic repertoire of Felix Mendelssohn-Bartholdy, Ludwig van Beethoven, Franz Schubert and Antonio Salieri. These recordings were released by Pentatone on two CDs, with the most notable of them being the *Requiem* by this last composer, the release of which in this form represents a world first. Conducted by Joana Carneiro, the Gulbenkian Orchestra recorded a CD dedicated to Piotr Ilitch Tchaikovsky, which represented the recording debut of this Portuguese conductor.

In 2009, the Gulbenkian Orchestra was conducted by Lawrence Foster, Gilbert Varga, Josep Pons, John Axelrod, Christopher Seaman, Krzysztof Urbanski, Giancarlo Guerrero, Pinchas Zukerman, Michael Boder, Simone Young, Peter Ruzicka, Jorge Matta, Joana Carneiro, Osvaldo Ferreira, Maxim Vengerov, George Pehlivanian and Pedro Amaral.

The soloists who performed with the Gulbenkian Orchestra were sopranos Deborah Polaski, Stephanie Friede, Sandrine Eyglie, Liliana Faraon and Anja Kampe, mezzo sopranos Rosalind Plowright, Nadine Weissmann, Simona Ivas and Larissa Savchenko, tenors Johan Botha and Marcos Santos, baritones Jochen Schmeckenbecher and Diogo Oliveira, violinists Pinchas Zukerman, Felipe Rodriguez, Stefan Schreiber, Elena Riabova, Otto Pereira and Mihaela Costea, violist Maia Kouznetsova, cellists Clélia Vital, Alisa Weilerstein, Maria José Falcão, Amanda Forsyth, Varoujan Bartikian, Kyril Zlotnikov and Levon Mouradian, pianists Radu Lupo, Artur Pizarro, Sequeira Costa, Brigitte Engerer, Daniel Barenboim, Elena Bashkirova, Alexei Volodin, Karina Aksenova and Pedro Gomes, oboist Pedro Ribeiro, flautist Cristina Ánchel, clarinetist Esther Georgie, bassoonist Vera Dias and harpist Xavier de Maistre.

In 2009, Lawrence Foster continued as the Gulbenkian Orchestra's musical director and chief conductor, with Claudio Scimone as honorary conductor. Simone Young and Joana Carneiro were respectively principal guest conductor and guest conductor.



CD of the Gulbenkian Orchestra conducted by Joana Carneiro, dedicated to Tchaikovsky.

Gulbenkian Choir

In 2009, the activity of the Gulbenkian Choir continued to be predominantly linked to that of the Gulbenkian Orchestra, the two of them working together on all of the choral-symphonic repertoire presented under the auspices of the Gulbenkian Music Season. Twenty-three of the choir's 31 public performances were with the Gulbenkian Orchestra, with the highlights being the performances of *War Requiem*, by Benjamin Britten, the *Magnificat* by Felix Mendelssohn, *Stabat Mater* by Gioacchino Rossini and the full performance of the set of cantatas that comprise Johann Sebastian Bach's *Christmas Oratorio*.

In parallel to this, and also as part of the Gulbenkian Music Season, the Gulbenkian Choir worked with the Gustav Mahler Youth Orchestra (*Symphony No. 3*, by Gustav Mahler) and the Chamber Orchestra of Europe (*The Creation*, by Joseph Haydn). It also performed, this time *a cappella*, in the Early Music Cycle, presenting religious works by the composers Luís Álvares Pinto and André da Silva Gomes, two leading figures in the world of 19th-century Brazilian music.

As a further complement to its activity in the Gulbenkian Music Season, the Gulbenkian Choir took part in three concerts, performing in Beja, Évora and Torres Vedras.

In 2009, the Gulbenkian Choir was conducted by Lawrence Foster, Simone Young, Thomas Hengelbrock, Douglas Boyd and Ingo Metzmacher, besides its chief conductor, Michel Corboz, and its associate and assistant conductors, Fernando Eldoro and Jorge Matta, respectively.

Rodrigo César



❖ The Chamber Orchestra of Europe (with the Gulbenkian Choir), at the presentation of Haydn's *The Creation*, Grand Auditorium, 14 March 2009.



✦ Thomas Hengelbrock conducts the Gulbenkian Choir and Orchestra, Grand Auditorium, 4 December 2009.



✦ Song Cycle: soprano Anna Caterina Antonacci with pianist Donald Sulzen, Grand Auditorium, 7 December 2009.

The following soloists performed with the Gulbenkian Choir in 2009: sopranos Silvana Dussmann, Heidi Brunner, Joana Seara, Iano Tamar, Eliana Pretorian, Ana Maria Pinto, Miriam Gordon-Stewart and Soledad de la Rosa, Sarah Tynan, Stephanie Friede, Turid Karlsen, Maria José Moreno, Arianna Zukerman, Sophie Daneman and Nathalie Gaudefroy, mezzo sopranos Stella Grigorian, Nadine Weissmann, Simona Ivas, Jane Irwin, Katija Dragojevic and Annette Markert, contraltos Sophie Koch and Joana Nascimento, countertenor Terry Wey, tenors Johan Botha, Marcos Santos, Alan Woodrow, Toby Spence, Vsevolod Grivnov, Michael König, Aldo Caputo, Angelo Scardina, Adam Zdunikowski, Kobie van Rensburg, Ed Lyon, John Mark Ainsley and Christophe Einhorn, baritones Jochen Schmeckenbecher,

William Shimell, Darren Jeffrey, Luís Rodrigues and Rudolf Rosen, basses Arutjun Kotchinian, Alexander Vinogradov, Diogo Oliveira, Rui Baeta, Manuel Rebelo, João Moreira, Pedro Nascimento and Bart Driessen, viola da gambist Sofia Diniz, trombonist Helder Rodrigues, harpist Masako Art and organists Marcelo Giannini and Nicholas Macnair.

The Gulbenkian Choir, performing in conjunction with the Gulbenkian Orchestra conducted by Lawrence Foster, recorded the *Requiem* by Antonio Salieri for the Pentatone record company.

Guest orchestras and orchestras in residency

In parallel to the activity of the Foundation's permanent musical ensembles, the presentation of a symphonic and choral-symphonic repertoire in the Gulbenkian Music Season was further complemented by the participation of some of the most prestigious present-day symphonic groups. After the great success of its first residency at the Calouste Gulbenkian Foundation the previous year, the Chamber Orchestra of Europe returned to Lisbon in 2009 for a series of concerts and master classes aimed at Portuguese young musicians and designed to increase the dissemination of music amongst a young audience. The orchestra was conducted by Osmo Vänskä, Thomas Hengelbrock and Douglas Boyd, also presenting sopranos Sarah Tynan and Mojca Erdmann, tenor Ed Lyon, baritone Darren Jeffrey, violinist Lisa Batiashvili and harpsichordist Ana Mafalda Castro.

2009 also saw the debut in Portugal of the Simón Bolívar Youth Symphony Orchestra, directed by its chief conductor, Gustavo Dudamel. This orchestra has been one of the leading successes in music teaching in recent years, resulting from an educational and social reintegration programme first launched on a large scale in Venezuela three decades ago.

Besides the ensembles mentioned above, the following orchestras also performed in Lisbon in 2009: the Mariinsky Theatre Orchestra, conducted by Valery Gergiev, the Philadelphia Orchestra, conducted by Christoph Eschenbach and with violinist Leonidas Kavacos performing as a soloist, and the Gustav Mahler Youth Orchestra, conducted by Ingo Metzmacher, with the participation of mezzo soprano Jane Irwin. This latter ensemble also benefited from the participation of the Gulbenkian Choir and the Santa Cecília Academy Children's Choir.

Recitals and chamber music

In 2009, the same criterion was maintained as in previous years for the distribution of cycles of piano, chamber music and song performed by guest musicians in the Gulbenkian Music Season.

The following musicians took part in the cycle of song recitals: sopranos Juliane Banse (with pianist Aleksandar Madzar), Christiane Oelze, Claudia Barainsky and Ruth Ziesak (with pianist Eric Schneider), Anna Caterina Antonacci (with pianist Donald Sulzen), mezzo sopranos Elina Garanca (with pianist Charles Spencer), Bernarda Fink (with pianist Roger Vignoles), Olga Borodina (with pianist Dmitri Yefimov), Susan Graham (with pianist Malcolm Martineau), Anne Sofie von Otter (with violinist Daniel Hope, pianist Bengt Forsberg and clarinetist Bebe Risenfors), tenor Werner Güra (with pianist Christoph Berner) and baritone Thomas Hampson (with pianist Wolfram Rieger).

The piano cycle in 2009 brought performances by the pianists Nikolai Lugansky, Murray Perahia, Yundi Li, Sequeira Costa, Grigory Sokolov, Radu Lupu and Daniel Barenboim.

As far as other instrumental recitals were concerned, the cycle of chamber music included performances by the Florestan Trio, the Casals Quartet (with pianist Alexei Volodin), the Seraphin Quartett Wien (with violinist David Lefèvre and pianist Alain Lefèvre), the Talich Quartet and the Jerusalem Chamber Music Festival.

Also included in the programme of recitals and chamber music were the cycles dedicated to young musicians of special talent just starting out in their careers and to chamber music projects developed by the instrumentalists of the Gulbenkian Orchestra, which were held in the Foundation's Auditorium 2. Taking part in the "New Performers" cycle were oboist Samuel Bastos (with bassoonist Susana Janeiro and pianist Sara Mendes), soprano Sónia Alcobaça (with pianist João Paulo Santos), cellist Raquel Reis (with pianist João Crisóstomo) and pianist João Bettencourt da Câmara.

The performers in the "Gulbenkian Orchestra Soloists" Cycle were violinists António Anjos, Bin Chao, Otto Pereira, Maria José Laginha, Maria Balbi, Ana Beatriz Manzanilla, Cecília Branco and Elena Riabova, violists Massimo Mazzeo, Lu Zheng, Maia Kouznetsova, Pedro Saglimbeni Muñoz and Lu Zheng, cellists Varoujan Bartikian, Raquel Reis, Jeremy Lake and Maria José Falcão, bass violist Marc Ramirez, oboist Alice Caplow-Sparks, flautist Cristina Ànchel, clarinetists Étienne Lamaison and Esther Georgie, bassoonist José Coronado, French hornist Eric Murphy and guitarist Miguel Carvalhinho.

Early Music and Contemporary Music

The 2009 Early Music programme was fundamentally centred on the music of Colonial Brazil, with this cycle being associated with the commemorations of the 200th anniversary of the departure of the Portuguese Royal Family to Brazil. Evoking the courtly music, ballroom songs and dance music, and sacred music repertoires of Portuguese-Brazilian society towards the end of the Ancien Regime, the Early Music Cycle presented five concerts performed by Portuguese, Brazilian and European musicians. Performing in this context were the ensembles Vox Brasiliensis, the Basle Chamber Orchestra, the Ensemble Turicum and the Gulbenkian Choir.

At the same time, this cycle also marked the 250th anniversary of the death of Georg Friedrich Händel, and the 350th anniversary of the death of Henry Purcell. The work *Brookes Passion* by the former composer was performed by the Akademie für Alte Musik Berlin and the Collegium Vocale Gent conducted by Marcus Creed, with the participation of the following soloists: sopranos Sophie Klussmann and Svetlana Doneva, countertenor Alexander Schneider, tenors Hans Jörg Mammel and Colin Balzer and baritone Sebastian Noack. Reference was also made to this composer in the concerts presented by the Basle Chamber Orchestra with contralto Marijana Mijanovic and by the Academy of Ancient Music, conducted by Richard Egarr with the participation of soprano Carolyn Sampson, although at this latter concert vocal and instrumental works were presented by the two composers being celebrated.





✦ Early Music Cycle: soprano Carolyn Sampson with the Academy of Ancient Music conducted by Richard Egarr, Grand Auditorium, 15 November 2009.



✦ Stockhausen Cycle: presentation of Klang by clarinetist Suzanne Stephens, flautist Kathinka Pasveer and trumpeter Marco Blaauw, Grand Auditorium, 5 October 2009.



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✚ Percussionist Pedro Carneiro with the Arditti Quartet, Grand Auditorium, 23 March 2009.

In 2009, the Contemporary Music programme saw the completion of the tribute that had begun in the previous year, dedicated to Elliott Carter (b. 1908), the American composer who has enjoyed exceptional longevity and is still active even now, with the complete performance of his string quartets by the Pacifica Quartet.

In parallel to this, the Gulbenkian Music Season once again enjoyed the participation of the Ensemble Intercontemporain, one of the most emblematic modern-day musical groups, with two programmes dedicated to the themes of “New French Music” and “In Search of the Orient”, respectively.

At the same time, the season also enjoyed the collaboration of the percussionist Pedro Carneiro with the prestigious Arditti Quartet, who premièred two works, one of which had been specially commissioned by the Music Department.

Another world première involved the performance of one of the six pieces of the Klang (“Sound”) Cycle by Karlheinz Stockhausen, commissioned from the composer by the Calouste Gulbenkian Foundation, with these pieces being brought together in a cycle of three concerts dedicated to him, which also involved the presentation of the films *Stockhausen in den Höhlen von Jeita*, by Anne-Marie Deshayes, *Mikrophonie*, by Sylvain Dhomme, *Helicopter String Quartet*, by Frank Scheffer, and *Interview with Stockhausen*, by Olivier Assayas. The following musicians participated in this cycle: Suzanne Stephens, Kathinka Pasveer, Barbara Zanichelli, Hubert Mayer, Juditha Haerberlin, Axel Porath, Dirk Wietheger, Marco Blaauw, Frank Gutschmidt, Benjamin Kobler, Stuart Gerber, Antonio Pérez Abellán and Florian Zwissler.

The rest of the programme that had been put together in this area included the presentation by the Gulbenkian Orchestra of works by Krzysztof Penderecki, conducted by the composer himself, while, as mentioned earlier, the orchestra also played a central role in the workshop organised for Portuguese composers who were just starting out in their careers.



Joaquim Mendes

- ✦ Trumpeter Dave Douglas with the Brass Ecstasy group, at “Jazz in August”, Open-Air Amphitheatre in the Gulbenkian Gardens, 6 August 2009.

“Jazz in August”

Maintaining the synchronic and diachronic perspective that has always guided its activities, the “Jazz in August” festival brought an end, in 2009, to a complete 25-year cycle, presenting a programme entitled “Icons and Innovators”, leading to the cohabitation of generations of several innovative musicians from the world of contemporary jazz and resulting in a genuine summit of jazz trumpeters. The formula of presenting ten concerts spread over two weekends was expanded and complemented with the showing of two documentary films (*Escalator Over The Hill*, by Steve Gebhardt, and *Imagine The Sound*, by Ron Mann) and a talk given by George Lewis about his book *A Power Stronger Than Itself/The AACM and Experimental Music*. Six different concerts took place on the stage of the Open-Air Amphitheatre, with performances of the electric-acoustic project *Sequel*, by George Lewis; the Nublu Orchestra, conducted by Butch Morris, a specialist in “conductions” (= conducting + improvisation); Dave Douglas & Brass Ecstasy, the new project developed by this famous trumpeter and dedicated to Lester Bowie; Buffalo Collision, exceptionally bringing together four emblematic figures (Tim Berne, Hank Roberts, Ethan Iverson, Dave King); the quartet of the new revelation in trumpet playing, Peter Evans, whose concert is planned to be included in the catalogue of the Clean Feed/Jazz em Agosto Series; and the Exploding Star Orchestra of Chicago, conducted by trumpeter Rob Mazurek, and including Bill Dixon, an iconic figure in the world of trumpet playing. Smaller and more experimental groups performed in Auditorium 2: the Rough Americana duo playing in radical sound fields, a solo performance by Peter Evans, the French saxophone quartet Propagations, and the Swiss duo composed of vocalist Franziska Baumann and flautist Matthias Ziegler.

Educational activities *Descobrir*

Incorporated into the structure of the Gulbenkian Education for Culture Programme – *Descobrir* since 2008, the Music Department’s educational activities continued to follow their previous guidelines,

offering a wide variety of activities, including visits, courses, workshops and concerts. In 2009, 56 different programmes were held, with 346 sessions involving 7,364 trainees and 7,235 spectators.

Under the category of visits, most of the same procedures were followed as in previous years, with a concern being shown to guide children and young people in the discovery of the physical characteristics of sound, the instruments that produce it and its transformation over the various historical periods. They were also given the chance to discover the backstage areas at concerts, the rehearsals for their preparation and the musicians who perform them. The “Special Journey into the World of Sound” was also continued, using the Instrumentarium Baschet to develop the exploration of sound with children and young people with special needs. In its more general aspects, this project was extended to include the family audience (“Baschet in the Family”).

The “Thematic Tours” were also continued from January to June, following the same structure that they have had since 2007, according to the different historical periods to which they related – medieval and Renaissance, baroque and classical, romantic and 20th-century. These tours were the result of the cooperation between specialist monitors from the educational sectors of the Music and Museum Departments and the Modern Art Centre. For the 2009-2010 season, they began to be known by the following names: “Visits in Two Voices – the Century of the Enlightenment” and “The Century of Passions and the Century of the Avant-Garde”, in which the different areas of knowledge from two sectors were brought together and compared. In 2009, from October to December, the so-called “Visits in Two Voices – the Century of the Enlightenment” were held.

Another highlight in terms of musical visits to the Foundation was the special week of activities that included musical surprises, rehearsals that were open to the public and conversations with musicians from the Chamber Orchestra of Europe, taking advantage of their period of residency at the Foundation during the month of March. In 2009, 19 visits were made to the Foundation, resulting in a total of 224 sessions, involving 4,971 trainees.

As far as free courses were concerned, the introductory courses were continued, with such themes being explored as the representation of women in opera, music and literature, or music and philosophy. These were respectively examined in the courses entitled “Fatal Heroines in the History of Opera”, “Irreversible Contagions between Music and Literature” and “Musical Metamorphoses”. Besides these courses, other courses were also given, dedicated to the themes of “Händel and the Universe of the Baroque” and Viennese classicism (“The World of Haydn, Mozart and Beethoven”). The course entitled “Maritime Musical Cultures” was held as a continuation of the course “Journey through the Music of the World”, which had itself been held in 2008.

In parallel to these courses, a practical course was held for the first time in 2009, given by Michel Deneuve, about the Instrumentarium Baschet – the way in which it functions, its possibilities and methodologies – aimed at teachers and members of the general public who were interested in getting to know more about these instruments and exploring their potentialities. Eight courses were held in 2009, attended by 229 trainees.

During 2009, the Foundation continued to offer a wide range of workshops, almost all of which developed activities based on the repertoire of the Commented Concerts. By moving from listening to production, many of the workshops used different artistic expressions – dance, visual arts, writing and dramatic expression – to stimulate the capacity to listen, interpret and improvise.

Besides these workshops, there were also others devoted to: “Musical Laughter”, about the use of humour in music and the demystification of the image of erudite music; “Let’s Invent a Concerto”, in which the participants prepared a soundtrack for a story that they themselves had previously written; “Aquatic Sounds”, in which they tried to create a universe of sound inspired upon the movement and sounds of water, resorting to the use of the new technologies; and “The Great Constructors of Music”, in which the creative process of various composers was examined, ranging from Bach to Stockhausen.

Two holiday workshops were held in 2009: “Diabolical Dances”, during the period of the Carnival holidays; and two sessions of “Sound Detectives”, during the summer holiday period.

As in the past year, a show was held that had been created by children for children, *The Movement of Sound*, which resulted from a workshop that took place throughout the school year with the students from the Lisbon Conservatory Music School, based on the crossovers between dance and music.

Two rehearsal-workshops were also held with the Gulbenkian Orchestra, aimed at students belonging to the Orchestra of the Lisbon Conservatory Music School and the Orquestra Geração. Both rehearsals culminated in the joint interpretation of pieces that had been prepared previously. In the course of 2009, 21 workshops were held, resulting in a total of 100 sessions, involving 2,164 participants.



✦ Members of the Orquestra Geração at a rehearsal-workshop with the Gulbenkian Orchestra, Grand Auditorium, 25 March 2009.

The educational project also benefited from the holding of five programmes of Commented Concerts with the Gulbenkian Orchestra, with three sessions being specially organised for school audiences and five sessions for families. This work continued to display a concern with designing programmes with works that had been specially adapted for children and young people, such as *The Carnival of the Animals*, by Camille Saint-Saëns, a concert that enjoyed the participation of António and Eurico Rosado, and *The Miraculous Mandarin*, by Béla Bartók, at which there was a live projection of an animated film made by José Neves and Maria Remédio. The number of spectators attending these concerts was 6,087.

The educational programme also included two other concert programmes: the concert-lecture *Em Torno do Cristal* (About Crystal), resulting from the training course on the Instrumentarium Baschet, and a staged concert, *Papa Haydn*, with two sessions for schools, with the collaboration of the wind quintet of the Chamber Orchestra of Europe. These concerts were attended by a total of 566 spectators.

Publications and Musicology

In 2009, the Music Department continued its partnerships with the two publishers, Imprensa Nacional – Casa da Moeda (IN-CM) and the Portuguese National Library (BNP). With the first of these institutions, which is currently responsible for the sale, distribution and management of the Music Department's stocks of publications, work continued on the joint publication of new volumes in the "Museological Studies" series. The first volume was published of the work *Aspectos da Música Medieval no Ocidente Peninsular*, by Manuel Pedro Ferreira, a selection of texts about Iberian mediaeval music exclusively dedicated, in this first book, to palatine music. Consequently, work continued with the preparation of the second volume of this work, due to be published in 2010, dedicated to sacred music.

Following on from the international academic conference organised by the Music Department in 2008, on the theme of "Portuguese-Brazilian Music at the end of the Ancien Regime: Repertoires, Practices and Representations", work began on preparing the proceedings of this conference for publication, with the inclusion of all the papers that were presented there. This book is set to be published in 2010, and will be edited by Maria Elizabeth Lucas (Federal University of Rio Grande do Sul) and Rui Vieira Nery (Évora University).

Courses and seminars

In addition to the activities mentioned earlier in the section describing the residency of the Chamber Orchestra of Europe, the Music Department organised three training activities for professional musicians and music students already at an advanced stage in their academic development. Courses were given in the cello, by William Conway, and the French horn, by Jonathan Williams, as well as the Course in the Feldenkreis Method, given by Joe Rappaport.

Besides these activities, the Music Department organised two musical development courses, dedicated to the violin and the viola, given by Marco Rizzi and Diemut Poppen, respectively, under the terms of the protocol existing between the Foundation and the Queen Sofia Higher School of Music in Madrid.

At the same time, following on from the participation of the Talich Quartet in the Gulbenkian Music Season, a training session in mastering the interpretation of chamber music was provided by members of that ensemble.

A seminar on composition was also given by Emmanuel Nunes, associated with the Gulbenkian Orchestra's workshop for young composers.

Grants and scholarships

Incentives for musical creativity

In keeping with the programming of the season of concerts organised by the Music Department, in addition to the already-mentioned commission, from Karlheinz Stockhausen, of one of the six pieces of *Klang* presented under the auspices of the Stockhausen Cycle, the Arditti Quartet and percussionist Pedro Carneiro performed a world première of the work *Verzweigungen*, by João Rafael, already commissioned for this purpose during the previous year.

Overseas scholarships for musical development

In 2009, the Music Department awarded a total of 23 overseas scholarships for artistic training in music for the academic year 2009-2010. Fifteen were renewals of scholarships awarded in previous years, while eight were new awards. In terms of the areas of specialisation, the scholarships were distributed as follows: song (four), clarinet (one), bass viol (one), bassoon (one), flute (two), oboe (one), piano (four), French horn (two), trombone (two), viola (one), violin (two) and cello (two). In terms of geographical distribution, this programme enabled scholarship holders to attend schools in the following countries: Germany (seven), the United Kingdom (seven), Switzerland (two), Spain (two), France (two), Russian Federation (one), Italy (one), and the Netherlands (one).

Domestic scholarships

For the eleventh consecutive year, the Music Department maintained its link with the Young Musician's Prize awarded by RTP – Radiotevisão Portuguesa, organised by Radiodifusão Portuguesa (RDP)/ Antena 2. Under the scope of the Prize, five training awards were made to the winners of the following higher level soloist categories: tuba, saxophone, clarinet, viola and guitar. These awards were made with the aim of enabling the young prize-winners to pursue their studies in greater depth.