

Pedagogical Seminar

Performing and musical practices in contemporaneity

The avant-garde movements of the twentieth century led to a redefinition of artistic languages, promoting encounters and symbiosis between expressions and, consequently, new modes of communication. In the field of performing arts, space is opened for the post-dramatic (Hans-Thies Lehmann), in which conventional narrative is replaced by other forms of contact between languages, through parataxis, simultaneity, and fragmentation, which, in turn, inaugurate new forms of sensitivity. In the field of music, the development of technologies stimulates the emancipation of sound as an autonomous agent, expanding creative possibilities, adding to the increasing perception of the presence of the body and its expressive potential.

In this pedagogical seminar, participants will present their experiences in the fields of music, performing arts, and their interactions. Issues related to creation, performance, vocality, dramaturgy, pedagogy, as well as the archival challenges involved in these practices will be addressed. This seminar aims to promote and stimulate debate around the different approaches that emerge from these diverse artistic languages in contemporaneity, whether they are scenic, musical or scenic-musical.

Location: Auditorium 2, NOVA FCSH

Day 7th July

14h30 – 16h00

Workshop: Dance not dance: archaeologies of a “new dance” followed by ARTHE/Archiving Theatre: Theatre and the Portuguese Revolution

Ana Bigotte Vieira (IHC- Instituto de História Contemporânea, Universidade NOVA de Lisboa, Co-PI ARTHE/ Archiving Theatre project, CET- Centro de Estudos de Teatro, Universidade de Lisboa)

16h00-17h30

Round table: On the way to the stage: collaborative ways of creating and performing musical and scenic practices in contemporaneity

Jelena Novak (CESEM NOVA FCSH): Falling through the cracks: Are we ready for the dramaturge in Postopera?

Filipa Magalhães (CESEM NOVA FCSH): Technological and artistic challenges in the (re)performance of music theatre works: from the archive to the stage.

Fernando Magre (FAMES/ CESEM NOVA FCSH): Palimpsestos – Experimental Music Theatre Group of FAMES

17h45-18h15

Inês Filipe: Revisiting *Avec Picasso Ce Matin...* (1984) by Constança Capdeville

Day 9th July

14h30 – 16h30

Lecture: Cantabile Voice. Voice in Music Theatre

Maria João Serrão (CESEM NOVA FCSH)

17h00 – 19h00

Screening of Luís Filipe Rocha's film *Cerromaior*, with music by Constança Capdeville (commented by Filipa Magalhães)

Organisation:

Fernando Magre (FAMES/ CESEM NOVA FCSH) and Filipa Magalhães (CESEM NOVA FCSH)

Abstracts and Biographies

Ana Bigotte Vieira

Title: dance not dance: archaeologies of a “new dance” followed by ARTHE/Archiving Theatre: Theatre and the Portuguese Revolution

In this seminar, I will present a series of projects I have developed over the past decade, where research, curatorship, and editing function as experimental approaches to fostering historiographical inquiry—one that is often perceived as absent or insufficient. Grounded in archival materials and primary sources, these projects strive to be both critically engaged and rigorously constructed.

I will focus in particular on the program *Dança Não Dança – Archaeologies of New Dance in Portugal*, which encompassed an exhibition, a publication, and a cycle of re-performances (Fundação Calouste Gulbenkian, Oct 2023 – Feb 2025). This program marked the seventh edition of the project *Para Uma Timeline a Haver: Genealogies of Dance as an Artistic Practice in Portugal* and was curated by Ana Bigotte Vieira, João dos Santos Martins, Ana Dinger, and Carlos Manuel Oliveira.

Additionally, I will discuss the academic project ARTHE / Archiving Theater, led by the Centro de Estudos de Teatro, which situates theatrical practice within the context of the Portuguese Revolution. I will also address the cycle *Histórias do Experimental*, presented at Teatro do Bairro Alto between 2019 and 2023, which explored experimentalism from a transnational perspective.

Through these examples, I aim to reflect on how the fragmented construction of historical knowledge about the recent past of the performing arts in Portugal has traversed different platforms—academia, museums, theater—each offering distinct historiographical possibilities. It is these possibilities that I hope to discuss.

Ana Bigotte Vieira is Co-IR of the FCT Archiving Theatre project (PTDC/ART-PER/1651/2021). She is co-editor of the collective anthological “*dança não dança – archaeologies of new dance in Portugal*” (Lisboa: INCM/ FCG, 2024) and “*A Caixa Preta e Outros Mal-Entendidos*” (Lisboa: Sistema Solar, 2024). Her PhD research (Mário Soares Award Honorable Mention 2016) was published in both Portuguese and English under the title “*A CURATORSHIP OF LACK—The ACARTE*” Department of the Calouste Gulbenkian Foundation 1984-1989 (Lisboa: Sistema Solar 2021). Between 2018 and 2023 she was part of the curating team at Teatro do Bairro Alto, in Lisbon. Her research has focused on the relationship between experimentalism in the arts and cultural and urban transformations, addressing particularly the embodied practices, such as dance, theatre, community-based arts or radical pedagogy. She is a researcher at the IHC Institute of Contemporary History, Universidade NOVA de Lisboa, and

collaborates with the Centre for Theatre Studies, University of Lisboa (2009-2023). She graduated in Modern and Contemporary History (ISCTE), specialising in Contemporary Culture and Philosophy (NOVA FCSH), and in Theatre Studies (UL). From 2009 to 2012 she was a Visiting Scholar at NYU's Performance Studies department. She is the co-founder of *baldo* || Performance Studies research collective and a dramaturg. Together with João dos Santos Martins she is working on a collective exhibition project of historicization of Portuguese New Dance since 2016 of which the exhibition, catalogue and cycle of re-performances *Dança Não Dança - arqueologias da nova dança em Portugal* is the VII Edition. She has translated Luigi Pirandello, Giorgio Agamben and Maurizio Lazzarato, among others. She is a member of the BUALA Association and IRI.

Jelena Novak

Title: Falling through the cracks: Are we ready for the dramaturge in Postopera?

From 2022 to 2025, I participated in the creation of three new opera projects, with music composed by Irena Popović Dragović: "Deca" (Children, 2022), *Tri boje cvekla* (Three Colors of Beet, 2025), and *Gospa od Škrpjela* (Lady of the Rocks, 2025–26). My role was that of librettist and dramaturge. All three works explore questions of feminine identity: growing up in a rigid patriarchal context, becoming the mother of a child with developmental challenges, navigating womanhood, the mother–daughter relationship, fragility and illness, becoming a wife, and becoming the one who waits. In the context of this workshop, it will be productive to discuss contemporary opera dramaturgy: decentering, reconfiguring, and emphasizing peripheral and feminine perspectives. We can also explore the division between the acoustic and visual stage and strategies for writing librettos while asking Lepeckian question—are we ready for the dramaturge? – in context of postopera.

Jelena Novak works as a principal researcher and assistant professor at CESEM, FCSH, Universidade NOVA de Lisboa. Her fields of interests are modern and contemporary music, recent opera, singing and new media, capitalist realism, voice studies and feminine identities in music. Exploring those fields, she works as researcher, lecturer, writer, dramaturge, music critic, editor and curator focused on bringing together critical theory and contemporary art. Her most recent books are Postopera: Reinventing the Voice-Body (2015), Operofilia (2018) and Einstein on the Beach: Opera beyond Drama (co-edited with John Richardson, 2019). Recently she collaborated as a dramaturge at the opera in 17 songs "Deca" (Children, 2022) by Irena Popović at the National Theatre in Belgrade. Currently she works on a book Opera in the Expanded Field and research about what it means and what it takes to sing beyond human.

Fernando Magre

Title: Palimpsestos – Experimental Music Theatre Group of FAMES

Based on my theoretical research on the history and compositional processes of music theatre in Brazil, in 2023 I developed Palimpsestos – Experimental Music Theatre Group at the Espírito Santo School of Music (Brazil). The group was formed by students from different courses and levels of education, and the activities consisted of collective composition processes, scenic-musical improvisation games, performance and recreation of works from the Brazilian repertoire. In this seminar, I will present some records of the activities and reflect on the pedagogical potential of music-theater for the training of musicians and music teachers.

Fernando Magre is a musicologist, Full Professor of Historical Musicology at the Espírito Santo State School of Music (FAMES) and Collaborating Professor in the Postgraduate Programme in Music at the Federal University of Uberlândia (UFU). PhD in Music from the State University of Campinas (UNICAMP), Master in Musicology from the University of São Paulo (USP) and Bachelor in Music from the State University of Londrina (UEL). Winner of the II Otto Mayer-Serra Award for Music Research (University of California, Riverside, 2022 edition). Coordinator of the Laboratory of Studies in Musicology and Contemporary History (LEMUHC). His research focuses on the areas of history and historiography of contemporary Brazilian music, music theatre, musical biography, teaching of music history and intersections between musicology and historical theory.

Filipa Magalhães

Title: Technological and artistic challenges in the (re)performance of music theatre works: from the archive to the stage.

Music theatre as a performance genre is a synthesis of various artistic expressions involving different means, including technological ones (such as magnetic tape), which aim to preserve, disseminate and facilitate access, in order to make possible the (re)performance of works composed in this context. In this pedagogical seminar, I will reflect on the main difficulties and challenges encountered in the recreation of these performances, from the archive to the stage.

Filipa Magalhães is a researcher at the Centre for Music Studies (CESEM). She completed her Ph.D. in Musicology (2020), a Master's degree in Musical Arts, a Bachelor's degree in Musicology at the Universidade NOVA de Lisboa and more recently a Post-Graduation in Historical Archivistics also at the Faculty of Social Sciences and Humanities of Universidade NOVA de Lisboa (2022). As part of her research, Magalhães dedicates herself to the preservation of works in the context of music theatre, aiming at documenting and studying them by crossing methodological approaches from musicology and archival science. Her activity as a scholar has been reflected in the expansion made in the field of contemporary Portuguese music preservation with the publication of numerous articles in international peer-reviewed journals and book chapters concerning Constança Capdeville—the composer's creative processes and also her connections with compositions for film and theatre. In August 2022, Magalhães was awarded a

junior researcher position within the scope of the CEEC—Stimulus of Scientific Employment (Individual Support, 5th ed.), with the project entitled ‘Music Theatre Preservation: A Bridge between Musicology and Archival Science’, funded by FCT—Fundação para a Ciência e a Tecnologia. She is currently Coordinator of the Contemporary Music Research Group (GIMC) and Coordinator of TL4 (Archives, from Preventive Preservation to Digitalisation) from IN2PAST – Associate Laboratory for Research and Innovation in Heritage, Arts, Sustainability and Territory.

Inês Filipe

Title: Revisitando *Avec Picasso Ce Matin...* (1984) by Constança Capdeville

This presentation highlights Capdeville’s artistic production, addressing her creative processes through the work *Avec Picasso, ce matin...* (1984), composed for piano and magnetic tape. According to Maria João Serrão, for this work the composer “created a staging with the pianist’s entrance in the shadows; there are two props on stage, a chair and a piano, quite far apart from each other, and two sets of lights projected from the ceiling, in the shape of a cone, which surround the two objects and change according to the sequences of the text and music” (2006). This presentation will showcase the music theatre of composer Constança Capdeville, contextualising her artistic production, addressing her main influences, creative processes and aesthetic choices. As a performer, Inês Filipe reveals the choices made in relation to the reinterpretation of *Avec Picasso, ce matin...* (1984), revealing her perspective a performer based on a dialogue with pianist Madalena Soveral, who premiered the work in 1984. Inês Filipe holds Degrees in Piano Performance from the Conservatory Stanislao Giacomantonio, in Italy, from the Liceu Conservatory—Barcelona, and from the University of Aveiro; she also holds a Master’s Degree in Piano Teaching from the University of Minho. She has won numerous awards in national and international piano competitions. She performs as a soloist in recitals in several countries. Her interest in contemporary Portuguese music led her to play an active role in its promotion, with several premieres of works by Portuguese composers. She is currently completing a PhD in Cultural Sciences at the University of Minho, in collaboration with the NOVA FCSH.

Maria João Serrão

Title: Cantabile Voice. Voice in Music Theatre

Experimentalism in the Voice: from song to word, phoneme, silence. References to composers and artists from all areas and backgrounds who launched the creative processes; and to scientists, philosophers, and poets who simultaneously and *a posteriori* founded these new impulses throughout the twentieth and twentieth-first centuries.

Since these trends also encompass the scenographic framework of the performances, I highlight the valuable contribution of the directors in the various live shows or in videos, films, among others.

For this reason, I decided to project some fragments of works that seem to us to fit into this area of Voice and Music Theatre, namely, those of the artists who most surprised us with the depth of their concepts manifested in the cultural and social richness of their productions. Based on my experience as a singer/actress, I will try to use these examples to demonstrate how these artistic practices are of inestimable value in our role as human beings.

Maria João Serrão, concert singer, soprano, graduated in Higher Education Singing from the National Conservatory of Lisbon. Course in Improvement and Virtuosity in Singing at the Conservatoire de Musique de Genève (1978). Integrated Researcher at CESEM, Universidade NOVA de Lisboa (1997-2024). Master's degree (DEA) from the University of Rouen, France (1983). PhD from the Université de Paris 8 in Sciences, Technologies et Esthétiques des Arts (1997). Aggregation: *O Teatro Musical. A Voz Contemporânea* from the University of Lisbon (2008). Coordinating Professor of Voice and Music at ESTC-IPL (1985-2010). She was a member of the Lisbon Contemporary Music Group directed by Jorge Peixinho (1978-1982). She founded the Quadrifonia Group with Clotilde Rosa, Carlos Franco and José Lopes e Silva, performing twentieth century music concerts for groups of children and young teenagers. She provided vocal training for the actors in collaboration with several Portuguese directors. She went to Paris at the invitation of the composer Horatiu Radulescu to work on his spectral music and there she also performed as a singer/actress in creations by the composers Georges Aperghis, Tom Johnson, Vinko Globokar and Michael Finnissy; and in several Contemporary Music Festivals with the Nouvel Ensemble Contemporain, directed by Pierre-Albert Castanet (1982-85). She provided vocal training for the actors/dancers Sofia Dias and Vítor Roriz for the play *António e Cleopatra*, directed by Tiago Rodrigues, director of the Teatro Nacional D. Maria II in Lisbon, which premiered at the Centro Cultural de Belém (2014). He directed the voice and music for the play *A Constante Macabra* by actors from TEUC, Teatro Universitário de Coimbra, which won the Lisbon Prize at the FATAL Theatre Festival (2016). She has a long list of publications, including her doctoral thesis *Constança Capdeville, entre o Teatro e a Música*, published by Edições Colibri funded by FCT (2006); and the book and online edition of the French version of the thesis, at the invitation of Éditions Universitaires Européennes, Saarbrücken, (November 2016).