

Vergílio Pereira

Itineraries of an Ethnographer

Exhibition Texts & Captions

Introduction

This exhibition addresses the life and work of Vergílio Pereira based upon the study, research and digital preservation of his personal archive. Donated to the State by its heirs this archive was incorporated into the National Museum of Ethnology in 1992, with the purpose of complementing other important museum's sound archives on Portuguese popular music, such the ones of Ernesto Veiga de Oliveira and Michel Giacometti.

Among the great diversity of documents that constitutes this personal archive, its sound recordings are of special importance not only because of their quantity, but also because his copies of the recordings that he made for the 'Junta de Província do Douro Litoral' consist, most probably, of the only surviving records of such researches.

The importance of his sound recordings can only be understood in the context of his entire ethnographic archive. It is at the intersection of all that documentation that in addition to the voices and melodies, which Vergílio Pereira recorded on magnetic tape and later transcribed to score, that we can identify the performers, whose name, nickname, age and musical competence he wrote down in his field notebooks, altogether with the date and place of each recording. The performer's faces are also documented in the images that he made at each site, altogether with the musical instruments they used, whose particular sound is registered in the tape recordings.

Given the relevance of all these records, which as a whole allow us to restore the entirety of the reality of musical expressions that Vergílio Pereira has studied over more than fifteen years, the task of digitization and publication, became a central component in the organization of this exhibition. This project was carried out by the museum as part of a program it has been developing since 2015 for digital preservation and access to its archival funds.

The digitization of this particular archive was developed by the Museum between 2016 and 2019 with the collaboration of the University of Aveiro, this way continuing its study and inventory developed by Maria do Rosário Pestana, a lecturer at that university, as part of her research on the work of Vergílio Pereira.

Timeline

1900: Vergílio José Gaspar Pereira was born in Vilela, Paredes, on October the 7th, son of Francisca Romana Coelho Pereira and António Gaspar Pereira.

1907-14: Period of musical learning with the band of Santo Estevão of Vilela, Paredes, that was conducted by his father.

1919: Completes the Primary Teaching course at Porto Primary School.

1919-24: Organizes and conducts the Porto Children's Choir.

1922: Marries the school teacher Cecilda Laura de Figueiredo, having had eight children.

1924-34: Teaches at Soutelo Primary School, in Lordelo.

1924-42: Organizes and conducts the "Orpheon Castro Araújo", from Lordelo de Paredes.

1932: Conducts the Orpheon Oliveira Martins.

1935-36: Conducts the Polyphonic Choir of the Fenianos Club of Porto.

1937-47: Conducts the Fenianos Club Orchestra of Porto.

1939: Publishes the choral singing teaching manual, *Graduated Solfeggio and Theory*.

1939: Publishes the choral singing manual, *My Diary: Graduated Choir Exercises*.

1940: Publishes the anthology of children's choral teaching pieces.

1941: Organizes and conducts the choir *Little Singers of the Sun Shutter*.

1946: Is admitted in the Board of the *Commission for Ethnography and History of the Province of Douro Litoral*.

1947: Obtains the Professional Orchestra License (nº 2262, of 28.04.1947) issued by the National Union of Musicians, in the area of Orchestra Head and Piano Performing.

1947: Publishes an anthology of didactic choral works, called the *Lusíadas Choirs*.

1947: Performs the ethno-musicological research in the municipality of Cinfães.

1948: Performs ethno-musicological research in the municipality of Resende.

1950: Publishes the *Cancioneiro* (Songbook) *de Cinfães* with the sponsorship of the Douro Litoral Province Board. Conducts the Gil Vicente Choir of the Goldsmiths Industrialists Association of Porto.

1951-58: Conducts the Orpheon of the city of Porto.

1953-55: Conducts ethno-musicological research in the district of Arouca.

1956: Calls for support from the Calouste Gulbenkian Foundation for ethnomusicological research in the region of Trás-os-Montes, without success.

1957: Publishes *Cancioneiro* (Songbook) *de Resende* with the sponsorship of the Douro Litoral Province Board.

1957: Is awarded with the Knight Degree for Public Education, on June 1st. Performs ethno-musicological research in Miranda do Douro and Sendim.

1957-58: Conducts ethno-musicological research in the municipality of Santo Tirso, under the patronage of the Douro Litoral Province Board.

1959-65: Conducts the Orpheon of Covilhã.

1959: Publishes *Cancioneiro de Arouca* with the sponsorship of the Douro Litoral Province Board.

1961: Is awarded a Calouste Gulbenkian Foundation (FCG) fellowship. Performs ethno-musicological research in the municipalities of Santo Tirso, Felgueiras and Baião, sponsored by the Calouste Gulbenkian Foundation.

1962: Conducts ethno-musicological research in all municipalities of Beira Baixa, sponsored by the FCG.

1963: Conducts ethno-musicological research in various municipalities of Guarda district, sponsored by the FCG.

1965: Dies at the age of 65 in the city of Porto.

Vergílio Pereira

Itineraries of an Ethnographer

Exhibition Texts

From Filarmonia to Orfeonism

Son of the conductor of the Philharmonic Band of Paredes, Vergílio Pereira began learning music in this same context. In 1916, he enrolled at the Porto Normal School, where he graduated to be a professional primary school teacher. In this city, he attended the Mozart Academy and the Conservatory of Music, and in 1922 organized the Children's Choral Society of Porto. He also conducted students from various schools, in Porto, having come to gather 1600 voices in one single choir.

At that time, the repertoire of the choral groups was poor and the few pieces that they were able to interpret were of difficult access, mostly circulating still in handwritten copies. This shortage showed to be an opportunity for composers and conductors to participate in the orpheonic movement, through new compositions and arrangements of traditional music or choral works.

Such was the case of Vergílio Pereira, who in this context found the opportunity to publish choral singing instruction manuals and small choir anthologies, as well as to compose small choir pieces that were continuously interpreted by the choirs conducted by him.

Orpheonism and social transformation

In 1924, after being located as a primary teacher at the Castro Araújo School, in Lordelo de Paredes, Vergílio Pereira organized an Orpheon composed by local peasants and factory workers and his social intervention was clear, either by promoting the level of literacy of the members of the Orpheon and by fostering women's access to types of sociabilities they were excluded from until then. In solidarity with this project, the composer Armando Leça started composing for this Orpheon, which the local press greatly highlighted.

Over the course of eighteen years, the Orpheon Castro Araújo acted in dozens of concerts, in which their female performers dressed with traditional costumes, thus enacting the local rural daily life. The Orpheon Castro Araújo was a prize winner at the Coral Bands competition organized within the First International Exhibition of Light and Sound, which that took place in 1931, at the Crystal Palace, in Porto. Cinema and radio played an important role for the recognition the Orpheon achieved on a national basis.

Appropriation of international choral aesthetics

In the 1930s, the agglutinating power exercised in the masses by orfeonism would be appropriated by the authoritarian regime of the Estado Novo, at the same time that a new transnational choral aesthetic became autonomous from social and political forces. Back in Porto, Vergílio Pereira was asked to direct the main choirs in the city, intensified the number of rehearsals, promoted the musical literacy of the choristers and specialized chamber groups, preparing the choirs for the interpretation of different styles: pieces of Renaissance songbooks, unpublished works by Portuguese polyphonists, works of European mainstream choral music and of contemporary Portuguese composers, in addition to polyphonies he had collected in his first ethnographic surveys.

The choirs that Vergílio Pereira directed were distinguished by technical fluency and versatility of repertoire, having performed not only in the north and center of Portugal, but also in Spain and making themselves heard far beyond their performative space, through successive programs transmitted by the national radio company. As documented in the correspondence of Vergílio Pereira's personal archive, this diffusion via radio gave rise to extensive communication with other conductors, who asked him to use some of his works, with composers, who commented on his performances, and with the audiences themselves, who expressed their aesthetic appreciation, revealing regular and attentive listeners to radio broadcasts.

Research at the service of the 'Commission for Ethnography and History of Douro Litoral' (1945-1959)

Prospecting and comparative studies

It was from the moment that the anthropologist Jorge Dias started collaborating with the Commission for Ethnography and History of Douro Litoral (CEHDL) that this organization defined a plan, absolutely unique in the national panorama, aiming at the extensive survey and the comparative study of the elements of the “folklore” of this region.

At the service of CEHDL, from 1945 to 1959 Vergílio Pereira made 234 sound recordings and transcribed the musical and poetic texts of 1,039 specimens of folk music, which were later published in 3 Collection Songbooks (the Santo Tirso Cancioneiro still remains unpublished).

According to Vergílio Pereira's methodology for the access of rural life, the peasant (i.e., the beholder of the local musical tradition) constituted the last link within a chain of procedures and contacts that was initiated with the mapping of all population clusters within each municipality, ensuring that all its parishes would be prospected. In this task, Vergílio Pereira contacted local authorities, asking them to identify “auxiliaries of collection”, who would then be asked by him to select peasants acquainted with local “traditional folk songs”.

After defining a day, hour and enclosed meeting space, he would then go to each local to listen to the “interpreters”, to select the musical specimens to be recorded and to make the sound and photo registers of each performance, as well as to write down the data on the collected pieces and its interpreters.

At the service of the CEHDL, Vergílio Pereira took part in the policies for the cultural unification of this region of in the North of Portugal by selecting and collecting its musical traditional practices, which were considered as fragments, previously lost and then recovered, of its local heritage.

Control of folklore groups performances

A second axis of Vergílio Pereira collaboration with the Commission for Ethnography and History of Douro Litoral was the reorganization of folklore ensembles or groups, also carried out within the policy framework of this Commission that materialized in the fight against what were by then considered as “abuses from the so-called regional folklore groups”.

This intervention included, on one side, the Folkloric Group of Douro Litoral, in which restructuring process Vergílio Pereira participated, reformulating its musical repertoire and toccata, taking as a reference the *Popular Songbook* by César das Neves and Gualdino de Campos, that had been published in the last decade of the XIX century.

Vergílio Pereira also introduced profound transformations in the performance of the Little Singers of the Postigo do Sol Choir, with impact on the decrease in the number of performers and on the technical performance improvements. Its repertoire was also upgraded and began including polyphonies from Renaissance songbooks, works by contemporary composers from Porto, as well as polyphonic pieces collected by Vergílio Pereira in the region of Douro Litoral.

Research at the service of the Calouste Gulbenkian Foundation (1961-1964)

In 1961, Vergílio Pereira obtained a scholarship from the Ethno-Musicology Commission of the Calouste Gulbenkian Foundation in order to make the survey of the musical folklore of the municipalities in the region of Douro Litoral, which should mandatorily include the making of sound records.

Furnished with a battery-powered Nagra III-B recorder and a Leica camera, Vergílio Pereira toured the Santo Tirso municipality, which he already knew from previous surveys, but also the municipalities of Baião and Felgueiras, documenting a total of 519 local songs, such as *cantaraços* and *ternos*, to two and three voices, as well as *chulas* and *festadas*.

The following year, with a new scholarship, he toured all the municipalities in the district of Beira Baixa, having documented 903 musical practices, such as songs of pilgrimage, lullabies, labor songs, as well as musical practices characteristic of family or social gatherings.

In 1963 he obtained support to start the survey of the district of Guarda, having collected 300 musical examples, such as novels, blessings or lullabies. Nevertheless, he did not obtain further support for the ethno-musicological research, because the Commission required him to first finish the transcription of all the musical samples that he had previously collected. This task would not be completed due to the illness from which he would die.

Vergílio Pereira registered the name, nickname, age and musical competencies of all the singers and players he met in his fieldwork. In addition to the sound of each of the musical practices, which he recorded twice or three times, he photographed the groups of interpreters, transcribed the verses and musical parts, and wrote explanatory notes in their notebooks.

In this mission, he aimed to constitute the atlas of Portuguese popular music by extensively surveying the survivals of a disappearing rural culture and the elements that, in his perspective, were evidence of a national cultural unification feature, such as the ritual of the "commissioning of souls".

In his sound documentary Vergílio Pereira privileged the religious and work contexts, the singing to two or more polyphonic voices and the voices in the feminine. He searched for fragments of medieval and Renaissance vocal structures which may have survived in popular song. The singing voice was the center of his observation, documenting musical instruments only as accompaniment, except for his recordings of one *vira* and two *festadas*.

Vergílio Pereira made one of the most systematic collections of data on the popular song in Portugal. His selection was based on the supposed antiquity of the musical document, which in his perspective was supported by the modalism of the melodies, the number of polyphonic voices or the archaism of the ritual.

The role of photography in field research

From the 1,023 black-and-white negative photographs that belong to the Vergílio Pereira Archive, are of special importance the several hundred images of the performers he contacted with along over the 15 years of his research, in order to register their songs and music.

As evidenced by the selection of images that are projected in the exhibition, his photographs depict the holders of this tradition profiled before his camera and often flanked by local mediators (such as priests, representatives of the city council, the parish council, etc).

It is clear that Vergílio Pereira never uses photography as a tool for documenting visually each musical performance but only as a material evidence of the set of his informants in each ethnographic survey, as he refers in the Resende Collection Songbook: "the publication of these photographs obeys only the purpose of documenting, as much as possible, the field research work".

In addition to the photographic record of the interpreters, as well as the local mediators, Vergílio Pereira's archive also includes other types of images, mostly made in the professional context of his field incursions, such as churches, pillories, castles, rural dwellings, village details or landscapes. We can see a selection of these kind of photos on the other slideshow of this exhibition.

Since Vergílio Pereira is the author of all these images, whose scarce information seems to show us the secondary role that this tool played in his research, that is probably the reason why his own image is absent from the whole process of visual recordings of his research.

Digital preservation of the Vergílio Pereira Archive

Vergílio Pereira's personal archive consists of 4,341 documents of various types – text (manuscript and printed), photographic, sound and cartographic specimens – of which only a small selection is presented in this exhibition. Altogether with the other documents and objects kindly lent by his heirs for this exhibition, the documentation that constitutes this Archive allows us to understand not only Vergílio Pereira's professional activity in the field of music – as choir conductor, teacher, composer and ethnographer – but also other plans in which his personal trajectory must be understood, namely his militancy for social transformation.

As part of the preparation of this exhibition, the archive was digitized, catalogued and published online by the museum, and is now available to public through "MatrizNet", the Collective Catalogue of Portuguese Museums, on www.matriznet.dgpc.pt.

Within this archive, the set of 2,834 sound recordings Vergílio Pereira made from 1947 to 1963 is of special importance. The digital preservation of these recordings was made from the working copies on magnetic tape he himself had made for the purpose of musical and poetic transcriptions. In spite of being copies, these records are of great relevance, since it is unknown whether or not the original recordings he made between 1945 and 1959 have survived, and his archive only contains a copy of 84 of the 239 phonograms he made for the 'Junta de Província do Douro Litoral'. In the same way, no edition of his field recordings is known, with the exception of the publication of four phonograms recorded in the region of Beira Baixa, within his field research for the Calouste Gulbenkian Foundation and published by UNESCO.

In terms of ethnography and history, the patrimonial importance of Vergílio Pereira's musical collections is unequivocal, both due to its territorial and temporal amplitude, but also to its methodological concerns, as evidenced, for instance, in his field notebooks. But, most of all, the importance of his research must be understood in the full picture of the scarcity of the sound recordings of popular music made in Portugal during the period in which he developed his field research. At last, it should be noted that the final period of his work coincides with the beginning of the researches of Michel Giacometti (1959) and Ernesto Veiga de Oliveira (1960), whose original recordings also integrate the sound heritage of the National Museum of Ethnology and have already been digitized.

Vergílio Pereira

Itineraries of an Ethnographer

Exhibition Captions

1. Photograph of the Orchestra of Escola Normal do Porto in which Vergílio Pereira played, probably the violin, 1917. (PC - Private Collection).
2. Program of the Choir 'Castro Araújo' of Lordelo de Paredes, 1935. (PC).
3. Photograph of the Choir 'Castro Araújo' of Lordelo de Paredes, 1931, with the female singers wearing regional costumes on the left side. (PC).
4. Musical composition of Armando Leça offered to the Choir 'Castro Araújo', c. 1930. (PC).
5. Galley proofs for the Coral Infantil (Childrens' Choral), a teaching manual and an anthology of coral singing published in 1940. Inv. Nr: MNE VP/B/02/0001
6. Professional card of the Musicians National Union. (PC).
7. Stamp, pentagram pen, tuners and tuning fork used by Vergílio Pereira. (PC).
8. Anthem of the Paredes municipality composed by Vergílio Pereira, 1940. (PC).
9. Galley proofs of the Lusíadas Hymns, an anthology of choral songs (c. 1946). Inv. Nr.: MNE VP/B/02/0005.
10. The Lusíadas Choirs, an anthology of choral songs. (PC).
11. Photograph of the Coro Pequenas Cantoras do Postigo do Sol, 1946. (PC).
12. Program of the concert performed by the choir Pequenas Cantoras do Postigo do Sol in São Carlos National Theatre, in 1949. (PC).
13. Assessment from the composers Fernando Lopes Graça and Frederico de Freitas concerning the choir Pequenas Cantoras do Postigo do Sol. (PC).
14. Photograph of the choir Pequenas Cantoras do Postigo do Sol during the concert with the young Pierino Gamba, 1949. (PC).
15. Stamp with the brand of the choir Pequenas Cantoras do Postigo do Sol. (PC).
16. Photograph of the elements of the choir Pequenas Cantoras on tour. (PC).
17. Assessment about the choir Pequenas Cantoras (c. 1953). (PC).
18. Photograph of the choir Pequenas Cantoras do Postigo do Sol with the maestro Vergílio Pereira, n.d. Priv. Col.
19. Document requesting support to the choir Pequenas Cantoras do Postigo do Sol in reaction to the resolution of Recolhimento do Postigo do Sol to reduce their musical practice and rehearsals, 1951. This resolution led to the reorganization of the choir, with the support of the Douro Litoral Province Council as well as to the adoption of a new name: Pequenas Cantoras de Portugal. Priv. col.
20. Baton embedded in golden silver offered to the Orfeão do Porto (Oporto Choir) by its maestro Vergílio Pereira. Priv. col.
21. Concert program of the choir Pequenas Cantoras de Portugal in Spain in 1953. Inv. n.º: MNE VP/A/01/0075.
22. Photograph of Orfeão do Porto (Porto Choir) and Orquestra Sinfónica do Porto (Porto Symphony Orchestra) at the end of the concert where they performed Beethoven's 9th Symphony, 1955. Priv. col.
23. "Saudade" (first page), composition of Vergílio Pereira for mixed choir, c. 1930. Priv. col.
24. Notes written by Vergílio Pereira concerning folklore groups which applied to a contest organized by the municipality of Santo Tirso in 1958 (PC).
25. Proposal conceived by Vergílio Pereira concerning the ownership and control over the performances of popular music in Portugal, 1958 (PC).
26. Letter written by the Santo Tirso City Council acknowledging Vergílio Pereira's collaboration in the folk dance contest, 1958 (PC)
27. Copy of the purchase permit for the recorder, 1955. Inv. Nr.: MNE/VP/D/01/0013/2.
28. Purchase requisition of ancillary material for the recorder, 1955. Inv. Nr.: MNE/VP/D/01/0013/3.
29. Letter from Vergílio Pereira with a request to record the 157 musical examples collected in Arouca in disc in order to free the original magnetic tapes. Inv. Nr.: MNE/VP/D/01/0013/6.
30. Maps with the location marks of Vergílio Pereira's route in Gerês, c. 1955. Inv. Nr.: MNE/VP/D/01/1/0002.
31. Manuscript of the musical and poetical transcriptions of the Corais Mirandeses (Mirandese Choirs), 1957. Inv. Nr.: MNE/VP/D/01/TM/0001
32. Audio recorder "Grundig TK5". Acquired in 1955 by the Douro Litoral Province Council for the sound collections recorded by Vergílio Pereira in the municipalities of Arouca and Santo Tirso. Manufacturer: Grundig Intermedia GmbH. Museu Nacional da Imprensa (Deposit of Museu de Etnologia do Porto). Inv. Nr.: MNI 10 (JDDL 1637).
33. Magnetic tape reel, containing a copy of 84 sound records made in the parish of Monte-Córdova, municipality of Santo Tirso, in 1958. Inv. Nr.: MNE AS/VP/B/05
34. Letter signed by the Chairman of Santo Tirso Municipal Council urging for the engagement of local authorities in the surveys for the songbook. Inv. Nr.: MNE/VP/D/01/ST/0016
35. Manuscript for the Cancioneiro de Santo Tirso (Santo Tirso Songbook) with 84 musical and poetical transcriptions of folk songs produced with the sponsorship of the Douro Litoral Province Council (unreleased material). Inv. Nr.: MNE/VP /01/ST/0015
36. Program for Sessão de Cultura (Culture Session) organized by the Comissão de Etnografia e História do Douro Litoral (Commission for Ethnography and History of Douro Litoral), within the scope of the "artistic and scientific" Plan implemented since 1947. In these sessions the Pequenas Cantoras do Postigo do Sol interpreted songs collected by Vergílio Pereira in the municipalities of Cinfães and Resende. Inv. Nrs.: MNE VP/A/01/1/0054; MNE VP/A/01/1/0065.
37. Sheet music of two "cantaraços" gathered by Vergílio Pereira in Monte-Córdova belonging to the repertoire of the choir Pequenas Cantoras de Portugal from the Associação Protectora da Infância (Child Support Association) 1958. (PC).
38. Photograph of the singers Emília Ferreira Correia, Joaquina Monteiro Machado, Maria Martins Correia, Rita Ferreira, who interpreted the work song "Donde vens Maria?", collected by Vergílio Pereira in 27.09.1958, in the place of Cabanas, Monte-Córdova, Santo Tirso. Inv. Nr. MNE/VP/D/01/ST/0007

39. Photograph of the singer "Rita Ferreira, 92 years old and the rest", Redundo, Monte-Córdova, Santo Tirso.
Inv. Nr.: VP/D/01/ST.0008P

40. Manuscript of the musical transcription of the Cancioneiro de Arouca (Arouca's Songbook), noting it was sung and recorded by Pequenas Cantoras de Portugal.
(PC).

41. Corais Cinfanenses (Cinfanense Choirs) with a selection of musical and poetical transcriptions gathered by Vergílio Pereira in Cinfães, author's edition. (PC).

42. Photograph of the singers surrounded by the local vicar, Cinfães, 1947. (PC).

43. Photograph of Vergílio Pereira and son (Vergílio Armando), n.d. (PC).

44. *Cancioneiro de Cinfães* (Cinfães Songbook) with musical and poetical transcriptions of 601 folk songs collected by Vergílio Pereira in 1947 and edited by the Provincial Council of Douro Litoral in 1955.
BMNE/CEE 192

45. *Cancioneiro de Resende* (Resende Songbook) with 123 musical and poetical transcriptions of folk songs collected by Vergílio Pereira in 1947 and edited by the Provincial Council of Douro Litoral in 1955.
BMNE/CEE 193

46. Map with identification of the places surveyed by Vergílio Pereira in the municipality of Arouca, 1953-55.
Inv. Nr.: MNE/VP/D/01/A/0001.

47. *Cancioneiro de Arouca* (Arouca Songbook) with the musical and poetical transcriptions of 526 folk songs collected by Vergílio Pereira between 1953 and 1955 and edited in 1959. BMNE/CEE 194

48. Manuscript of the *Corais Cinfanenses* (Cinfanense Choirs), c. 1957.
Inv. Nr.: MNE/VP/D/01/TM/0002.



An instrumental ensemble of 'festada'
(date and place unknown).
Photo by Vergílio Pereira.
Archive MNE (VP).

Vergílio Pereira's sound recordings have documented instrumental ensembles locally designated as 'festada' or 'regional festada'. One of its examples is the 'Chula Amarantina' or 'Rabela' that we can hear near this photograph and the showcase with four musical instruments from the collection of the National Museum of Ethnology.

This 'Rabela' was recorded at the school of the parish of Grilo, municipality of Baião, on August 30, 1961. Participants in this Chula were the singers Laurinda da Conceição and Nelson Rodrigues. *Rabeca* (fiddle) was played by Abílio Monteiro Valente, *viola* (guitar) by António Monteiro, *bombo* (drum) by Américo Pereira and *ferrinhos* (triangle) by António Pinheiro.

In the showcase nearby the four types of musical instruments used in *Chula* are displayed. These instruments were collected for the Calouste Gulbenkian Foundation in the context of a survey project concerning Portuguese folk musical instruments sponsored by its Music Service. With a total of 510 musical instruments, the systematic collection these instruments belong to was collected by Ernesto Veiga de Oliveira and Benjamim Pereira from 1960 to 1965.

49. Fiddle (*rabeca*)
Manufacturer: Guilherme de Almeida & Sousa Sarmento (Baião, 1873)
Collected in Reguenga, Santo Tirso, 1962
Inv. Nr.: MNE BB.405

50. Triangle (*ferrinhos*)
Collected in Carreço, Montedor, Viana do Castelo, 1960
Inv. Nr.: MNE BB.253

51. Drum and drumstick
Collected in Carris, Celorico de Basto, 1960
Inv. Nr.: MNE BA.968/1-2

52. Guitar (*viola amarantina*)
Manufacturer: António Duarte
Collected in Porto, 1962
Inv. Nr.: MNE BB.298

53. to 55. Maps of the municipalities of Santo Tirso, Resende (1957) and Arouca (1953) with the surveyed areas marked in red.
Inv. Nrs.: MNE VP/D/01/ST/0014; VP/D/01/R/0001; VP/D/01/A/0001

56. Map of the survey for the musical and poetical songbook of Cinfães municipality, conducted between the 5th August and 22nd September, 1947.
Inv. Nr.: MNE VP/D/01/C/0002

57. to 59. Maps of Castelo Branco district, Fundão municipality and Guarda district, with handwritten notes by Vergílio Pereira. Inv. Nrs.: MNE VP/D/01/BB/0085; VP/D/01/BB/0086; VP/D/01/G/0039

60. Letter by Madalena Perdigão with instructions of the Ethnomusicology Committee of the Calouste Gulbenkian Foundation concerning the data Vergílio Pereira would collect in the field. (PC).

61. File models used for data collection drafted by the Ethnomusicology Committee of the Calouste Gulbenkian Foundation in collaboration with Vergílio Pereira (1961). (PC).

62. List of the recordings conducted in Santo Tirso in 1961. (PC).

63. Field notebook with notes on the song "Os Martírios do Senhor". Note made in S. Mamede de Coronado, Santo Tirso, in the 25th of march 1961. Inv. Nr.: MNE VP/D/ST/0012.

65. Photograph of the singers accompanied by the local informer of Vila Verde, Felgueiras municipality, in 20.06.1961: Maria Amélia Machado Mendes Guimarães, Maria Amélia Pereira da Silva, Maria Camila Teixeira Gomes, Maria Leiras.
Inv. Nr.: MNE VP/D/01/FB.00028.

- 66.** Field notebook with notes concerning “Daquela janela alta”. Note made in S. João de Aíão, Felgueiras, in 10.08.1961. Inv. Nr.: MNE VP/D/01/FB/0009.
- 67.** Photograph of Etelvina Peireira, singer of Loivos do Monte, municipality of Baião. She sang “Encomendação das almas” in the 6th of september 1961. Inv. Nr.: MNE VP/D/01/FB/005P.
- 68.** Photograph of singers and local informer of Santa Marinha do Zêzere, municipality of Baião which sang with two voices: Cremilda da Piedade Teixeira (falsetto), Deolinda de Jesus, Júlia da Conceição, Lucinda de Jesus e Maria Zélia. Inv. Nr.: MNE VP/D/01/FB/006P.
- 69.** Photograph of Ana de Conceição Magalhães de Viariz, Baião municipality, who sang two chulas in 09.09.1961. Inv. Nr.: MNE VP/D/01/FB/0004.
- 70.** Map with the locations surveyed by Vergílio Pereira in Baião municipality, in 1961. Inv. n.º: MNE VP/D/01/FB/0081.
- 71.** Selection of sound recordings in the municipalities of Santo Tirso, Felgueiras e Baião, compiled for a record release. (PC).
- 72.** Field notebook with notes on the song “Ó meu Deus imenso”, recorded in Gove, Baião municipality, in 26.08.1961. Inv. Nr.: MNE VP/D/01/FB/0011.
- 73.** Letter signed by the mayor of Covilhã pleading for the collaboration of the mayors of the municipalities on the survey of the local songbook. Inv. Nr.: MNE VP/D/01/BB/0091.
- 74.** Letter from Michel Giacometti congratulating Vergílio Pereira for the records made in Teixoso, Covilhã municipality. (PC).
- 75.** Field journal number 5, concerning Beira Baixa (1962). Inv. Nr.: MNE VP/D/01/BB/0030.
- 76.** Field notebook with notes on the folk song “Charibana” played with frame drums and fife. Inv. Nr.: MNE VP/D/01/BB/0032.
- 77.** Photograph of singers, a frame drum player and an informant from Monte do Bispo, Belmonte municipality. Singers: Laura de Jesus, Maria de Jesus Mendes, Teresa de Jesus e António Caetano Rodrigues on 12.06.1962. Inv. n.º: MNE VP/D/01/BB/00588.
- 78.** Photograph of singers and informant of Proença-a-Velha, Idanha-a-Nova municipality. Singers: Adelaide Ramos Freitas, Albertina Maria Cardoso, Isabel Maria Salvado e Luísa dos santos Ribeiro on 19.01.1963. Inv. n.º: MNE VP/D/01/BB/0059P.
- 79.** Photograph of Cândida de Jesus, singer from Teixoso, Covilhã council, on 19.02.1961. Inv. n.º: MNE VP/D/01/BB/0060P.
- 80.** Log with the expenses made during the folclore survey, notably with the “gratifications of the performers”. Inv. Nr.: MNE VP/D/01/BB/0060.
- 81.** List of the musical samples collected in Beira Baixa, handwritten and typed. (PC).
- 82.** Field notebook with notes on the song “As Trevas”. Recorded in Donas, Fundão, in 07.02.1962. Inv. Nr.: MNE VP/D/01/BB/0027.
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- 86.** Map with the locations surveyed by Vergílio Pereira in the municipality of Pampilhosa da Serra in april 1962. Inv. Nr.: MNE VP/D/01/BB/0081.
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- 90.** Invitation from Madalena Perdigão to Vergílio Pereira to participate in the session dedicated to Portuguese Ethnomusicology, in the context of the ICOM International Committee meeting, 1962. (PC).
- 91.** Field notebook with notes on the informants of Toulões, Idanha-a-Nova municipality, in 1963. Inv. Nr.: MNE VP/D/01/BB/0034.
- 92.** Selection of recordings made in Beira Baixa for the Portuguese Folk Music Anthology (PC).
- 93.** List of the expenses made in Beira Baixa during the month of January 1963 (PC).
- 94.** Letter signed by Madalena Perdigão stating the decision of the Calouste Gulbenkian Foundation to support the survey in the district of Guarda district by Vergílio Pereira and wife, his assistant (1963) (PC).
- 95.** Musical and poetical transcriptions (1963). (PC).
- 96.** Notebook with musical and poetical transcriptions (1963). Inv. Nr.: MNE MNE/VP/D/01/G/0042.
- 97.** Map with the locations surveyed by Vergílio Pereira in the municipality of Almeida, in the district of Guarda (1963). Inv. Nr.: MNE VP/D/01/G/0022.
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- 102.** Field notebook with notes on the song “Encomendação das almas” recorded in Cimo da Vila, Penaverde, Aguiar da Beira municipality, in 1963 (PC).
- 103.** (A, B and C) Recordings conducted by location in Guarda district in 1963 (PC).
- 104.** Field notebook with the brand of the Calouste Gulbenkian Foundation of musical and poetical transcriptions of the sound records conducted in Guarda district in 1963. Inv. Nr.: MNE VP/D/01/G/0043.
- 105.** Letter from Madalena Perdigão denying the support requested by Vergílio Pereira to the Calouste Gulbenkian Foundation as long as the musical and poetical transcription work was not concluded, dated from 31.12.1963. This letter placed an end to the sound recording survey. (PC).

106. Letter by Vergílio Pereira informing he would proceed to make the musical transcription of 1811 specimens, from 12.01.1964. (PC).



*Catarina Chitas singing accompanied by her adufe (frame drum).
Penha Garcia, Idanha-a-Nova, 1963.
Photo by Benjamim Pereira. Archive MNE (CEE).*

The unmistakable voice of Catarina Sargenta, known as Catarina Chitas (1913-2003) was recorded by Vergílio Pereira on November 11, 1961, as part of his research sponsored by the Calouste Gulbenkian Foundation.

Alongside with two other women (Maria da Ascensão Fernandes and Maria Nabais Viloa) Catarina Chitas was recorded at the home of the merchant José B.B. Almeida.

We can hear their voices near this photo and the showcase with her adufe, singing the following songs: *Alvistas, São João, Moda da Ceifa, Adeus Ó Penha Garcia, As Almas, Moda do Entrudo* and *Virgem da Consolação*.

107. Card from the mayor of Idanha-a-Nova calling on the participation of the parish's presidents in the survey for the local songbook, ongoing by Vergílio Pereira, in 1961. Inv. Nr.: MNE VP/D/01/BB/0090.

108. Field notebook mentioning Catarina Chitas among Vergílio Pereira's informants in Penha Garcia, in 1961. Inv. Nr.: MNE VP/D/01/BB/0026

109. *Adufe* (frame drum). Originally belonging to Catarina Chitas, it is very likely that its sound can be heard in the recordings made by Vergílio Pereira in Penha Garcia, Idanha-a-Nova, on the 11th November, 1961, as part of his research for the Calouste Gulbenkian Foundation. (PC).

110. Reels with copies of the sound recordings made by Vergílio Pereira for the Calouste Gulbenkian Foundation. These copies were meant to playback the sound for the musical and poetical transcription of the collected samples. Inv. Nrs.: MNE AS/VP/B/20 ; MNE AS/VP/B/21

111. Audio recorder "Nagra III", identical to the one acquired in 1961 by the Calouste Gulbenkian Foundation for the Ethnomusicology of the Portuguese territory, as part of the sound documentation plan of the Ethnomusicology Committee, and used by Vergílio Pereira between 1961 and 1963, along with a MB-21 microphone, Brown 'K' headphones and "scotch" tapes type 111. Manufacturer: Kudelsky company. Inv. Nr.: MNE ETC 012

112. "Leica" camera, identical to the one used by Vergílio Pereira in his field researches, specially to photograph the performers. Inv. Nr.: MNE ETC 006

113. Instruction manual for the operation of the Nagra III recorder, translated to Portuguese in 1961, requested by the Calouste Gulbenkian Foundation. (PC).

114. List with a selection of sound recordings conducted by Vergílio Pereira with a Nagra recorder in the municipalities of Felgueiras and Baião (PC).

115. Letter, dated from 11.05.1981, confirming the incorporation of the «ethno-musicological collection, donated by the heirs of the ethnographer Vergílio Pereira» in the Portuguese Institute for Cultural Heritage (*Instituto Português do Património Cultural*). Archive MNE.

Exhibition

Vergílio Pereira, Itineraries of an Ethnographer

Museu Nacional de Etnologia, 6th December, 2019 to 30th May, 2020

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