

The sound archive is made up of approximately nine thousand items, including old 78 and 80 r.p.m. records, other more recent 33 and 45 r.p.m. discs, pianola rolls, wax cylinders, electro-magnetic tape reels, cassettes and CDs, corresponding to hundreds of recordings which, in some instances, provide valuable historical information about the tuning, tempo and performance practices or the time when they were recorded.

Among the variety of compositions recorded on roughly 400 pianola rolls – in most cases preserving the composer’s own interpretation – attention should be drawn to the “Ballada” composed and performed by José Viana da Mota (one of the only two surviving recordings of performances by this great pianist); “Goyesca” No. 3 by Enrique Granados, played by the composer, and Preludes Nos. 4 to 9 by Ferruccio Busoni, in a performance by the composer.

Among the 78 r.p.m records there are interpretations by famous singers as Tomás Alcaide, Francesco Tamagno, Luísa Tetrazzini, Adelina Patti, Enrico Caruso, Conchita Supervia and Feodor Chaliapin; by great symphony orchestras under the direction of conductors such as Bruno Walter, Fürtwängler, Stokowski and Toscanini and by other chamber groups. In addition, there are various recordings by Jacques Thibaud, Alfred Cortot, Pablo Casals and soloists such as Guilhermina Suggia, among others.

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