

The sound archive is made up by more than thirty thousand items: shellac and vinyl records, pianola rolls, wax cylinders, magnetic tapes, cassettes and CDs, corresponding to hundreds of recordings that, in some cases, can provide valuable historical information about the tuning, tempo and performance practices of the time from when they were recorded.

From the several compositions recorded on more than 800 pianola rolls - many of them preserving the composer's own interpretation - especially remarkable are the "Ballada", composed and performed by José Viana da Mota (one of the only two surviving recordings of performances by the great pianist); "Goyesca" nº3, by Enrique Granados, played by the composer himself, and an interpretation by Ferruccio Busoni of his own Preludes, nºs 4 to 9.

Among the shellac records there are interpretations by famous singers like 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. Although in a lesser number, it's worth mentioning some records of Portuguese singers of the beginning of the XXth century, such as Júlia Mendes, Maria Vitória ou Duarte Silva, and of important guitarists like Carmo Dias.

An even bigger highlight is the recording of "A Portuguesa" (the Portuguese National Anthem) from before the First Republic, sung by the baritone Jacinto Ramos.

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