

NOSTALGIA ON STAGE: MUSIC, MEMORY AND GENERATIONAL IDENTITY



This study analyzes the phenomenon of musical nostalgia in contemporary culture, focusing on its role in shaping generational identity and collective memory. The research draws on a theoretical framework based on authors such as Svetlana Boym, Paula Guerra, Andy Bennett, and Pierre Bourdieu, who conceptualize nostalgia, authenticity, and musical heritage, distinguishing between reflective and restorative nostalgia. Through a qualitative and comparative approach, the paper explores nostalgic practices in Portuguese music festivals (Rock in Rio, Primavera Sound, Marés Vivas, and Vilar de Mouros) and in national and international bands (GNR, Xutos & Pontapés, The Cure, Metallica). The methodology combines a sociological analysis of secondary sources, empirical observation, and personal interviews with media professionals, including Isidro Lisboa (Rádio Nova) and Miguel Judas (Diário de Notícias and Visão magazine). These insights reinforce the role of nostalgia as an intergenerational bridge and a cultural survival strategy, highlighting the tension between artistic authenticity and commercial commodification. Findings show that musical nostalgia functions as a link between generations, fostering cultural continuity while serving as an economic and communicative resource in the live music industry. In Portugal, bands such as GNR and Xutos & Pontapés illustrate how nostalgia becomes emotional and cultural heritage, consolidating the legacy of post-1974 Portuguese rock. The study concludes that nostalgia, when experienced critically and reflectively, acts as an instrument of artistic reinvention and cultural cohesion, rather than merely an emotional product of consumption.

KEYWORDS: musical nostalgia, generational identity, collective memory, authenticity, festivals.



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