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Xavier Bisaro

**Une Tradition en chantier: les méthodes de plain-chant “nouvelles et faciles” sous l’Ancien Régime**

During the seventeenth and eighteenth centuries, French ecclesiastical authors described chant as a symbol of stability for the Church. Despite this symbolic role for chant, numerous methods designed to teach plainsong were developed, which contrasted with traditional learning because of the ease and innovation of their application. This article explores the apparent contradiction by examining the context and content of these methods over a period from Jacques Cossard’s *Methodes pour apprendre a lire, a escripre, chanter le plain-chant, et compter* (1633) to Pierre-Nicolas Poisson’s *Nouvelle méthode pour apprendre le plain-chant* (1789). These publications show that chant notation and theory were employed pragmatically rather than ideologically, and that pedagogical innovation remained dependent on pastoral needs during the Catholic Reform.

Xavier Bisaro is professor of musicology at the Université François Rabelais (Tours) and a researcher at the Centre d’Études Supérieures de la Renaissance (CESR, UMR 7323). In 2012, he was appointed junior member of the Institut Universitaire de France (IUF). His main publications are focused on the musical history of divine worship and on liturgical erudition in modern France. He currently collaborates in several projects dedicated to social history of church musicians (MUSEFREM) and to operatic sound studies. He also directs *Cantus Scholarum*, a project devoted to school singing in modern Europe.

Alejandro Vera

**Intertextualidad en la música para guitarra del siglo XVIII: citas, paráfrasis y alusiones en la obra de Santiago de Murcia**

The present article explores the intertextual links between Santiago de Murcia’s compositions and those of seventeenth-century composers. In particular, I analyze cases of citation, paraphrase, and allusion in two of his manuscripts, “Cifras selectas de guitarra” (1722) and the so-called “Códice Saldívar no. 4” (ca. 1732). Among the results of such analysis is the establishment of previously undocumented relationships with important composers such as Domenico Pellegrini, Giovanni Paolo Foscarini, and Gaspar Sanz. Finally, drawing on previous research in jazz, I postulate that the intertextual links illuminate the improvisatory nature of Murcia’s music, making it possible to understand them in at least two ways: 1) as a communicative act with a trained listener capable of identifying pre-existing musical material, whether cited, paraphrased, or alluded to through the use of fragments; and 2) as a conscious tribute by Murcia to his predecessors.
Alejandro Vera is a professor at the Music Institute of the Pontificia Universidad Católica de Chile, with a PhD in the “History and Science of Music” from the Universidad Autónoma de Madrid. He has published articles widely in musicological journals (Acta Musicologica, Early Music, Latin American Music Review, et al.), and has also published the books Música vocal profana en el Madrid de Felipe IV (Institut d’Estudis Ilerdencs, 2002) and Santiago de Murcia: Cifras selectas de guitarra (A-R Editions, 2010). He received the Fifteenth Award of Musical Research “Emilio Pujol” in Spain (2002) and the “Otto Mayer-Serra” International Award for Musical Research in Mexico (2008).

Christiane Heine

**Structural Functions of the Twelve-Tone Row in René Leibowitz’s Trois pièces pour piano op. 19**

The composer René Leibowitz was known after his death mainly as a conductor, music theorist, and teacher dedicated to disseminating Schoenberg’s music and twelve-tone technique. Whereas his life and musical thought have both been extensively researched and documented, little attention has hitherto been paid to Leibowitz’s large compositional output (93 twelve-tone works in the major genres), with several exceptions, such as the emblematic Chamber Symphony op. 16 (1946–48) and the Third String Quartet op. 26 (1951). This article focuses on the Trois pièces pour piano op. 19 (1949/50), analyzing the primary sources (annotated score, sketch books, and the unpublished “Traité de la composition avec douze sons” from 1950, all at Paul Sacher Foundation in Basel). In the works between opp. 16 and 26 Leibowitz contributed not only to the consolidation of his twelve-tone method (generally traced back to Schoenberg and Webern), but also to its individualization and partial emancipation from his models. His approach in this period grew from the total functionalization of the twelve-tone series by means of serial segmentation, the structural use of the fragmented twelve-tone row, and the uncommon highlighting of the outer hexachord notes in the form of an omnipresent four-tone sequence that represents the real Grundgestalt of the expressive composition, thus providing unity to the three-movement work.

Christiane Heine studied musicology, medieval history, art history, and Hispanic philology at the University of Erlangen-Nürnberg. In 1992 she received her PhD for a dissertation on the Spanish composer Salvador Bacarisse (Peter Lang, 1993). She has carried out research projects in Madrid, Paris, Basel, and Prague, and has served as a member of the advisory committee of Die Musik in Geschichte und Gegenwart (2nd edition). Since 1993 she has held a professorship for musical analysis at the University of Granada. At the present time, she coordinates a four-year research project focused on Spanish chamber music from the nineteenth and twentieth centuries.
Pour une nouvelle définition du terme vocalese

Stylistically, vocalese combines different writing techniques, which all fall within the generic framework of simulated improvisation (A. Hodeir). Today, the term “vocalese” refers to all vocal transcription in jazz, irrespective of its original musical repertoire (classical music, jazz, etc.). For the specific type of transcription based on onomatopoeia, the term “scat syllable” is used. This specification enables a distinction between the acts of improvisation (scat singing) and writing (scat syllable) while at the same time highlighting the tonal proximity of the two practices. The creative act of applying a text to a vocal jazz transcription is illustrated by a comparative analysis of the dialogized compositions of two bop musicians/songwriters, Jon Hendricks (Lambert, Hendricks & Ross) and Mimi Perrin (Double Six), whose texts for vocal ensembles are written in a style resembling speech, one of them in English, the other in French, and aim to equate music and text. In the 1960s, their endeavors to interpret instrumental music vocally found expression in two unique aesthetics: Hendricks, as a committed lyricist, used the original piece as support for his texts, while Perrin aimed to fuse the original musical prosody with her sung translation. Double Six, Quire, and the Swingle Singers represent the Parisian vocalese school.

Éric Fardet holds a PhD in musicology and was awarded the first prize in guitar from the Tours Academy. A choir conductor and teacher, he has conducted research on voice and onomatopoeias in contemporary music. His University of Strasbourg doctoral work focused on jazz and vocal groups.

Rebetiko Past, Performativity, and the Political: The Music of Yiannis Angelakas

This article examines the ways rebetiko’s past is re-invented today in the creative re-workings by the musician-poet-singer Yiannis Angelakas, whose popularity in Greece has been escalating since the mid-2000s. In what ways is the musical past remembered in the context of neoliberal political definitions of the current financial crisis? What kind of rebetiko ontologies are performatively enacted within the “state of exception?” The exploration of the central questions is based on ethnographic research addressing the sentimental worlds emerging through musical performativity, the translatability of the rebetiko past, and the sensorial metaphors employed in experimentation with rebetiko songs. Angelakas’s re-making of rebetiko’s past becomes a way of producing alternative histories and utopias lived in music. Drawing from Judith Butler and Athena Athanasiou’s theory of “the performative in the political” and their discussions on the concept of “dispossession,” the article concludes that contemporary rebetiko nostalgia in the music
of Angelakas is a form of resistance both within and against the normative politics of the “state of exception” and the moral imperative of post-political consensus.

Dafni Tragaki earned a PhD at Goldsmiths College (University of London) and is currently teaching courses in the Anthropology of Music at the University of Thessaly (Greece). She is the author of *Rebetiko Worlds: Ethnomusicology and Ethnography in the City* (Cambridge Scholars Publishing, 2006). She is the editor of the volume *Empire of Song: Europe and Nation in the Eurovision Song Contest* (Scarecrow Press, 2013) and is currently editing a collection of essays entitled *Made in Greece: Studies in Popular Music* (Routledge, forthcoming).
Natalia Braginskaya

New Light on the Fate of Some Early Works of Stravinsky: The Funeral Song Rediscovery

The article is devoted to the sensational discovery in 2015 of the early symphonic piece of Igor Stravinsky Pogrebal'nyaya pesnya (The Funeral Song) op. 5, written by the young composer in 1908 on the death of his teacher, Nikolay Rimsky-Korsakov. Previously, in all catalogues of Stravinsky’s works an item The Funeral Song was accompanied by the note “unpublished, lost.” On the basis of the documental sources the author of the article reconstructs the origin of The Funeral Song and the history of its premiere, describes the circumstances of rediscovering the complete set of the orchestral parts at the library of the Saint Petersburg State Conservatory and the attribution process, as well as analysis of the work itself.

Natalia Braginskaya, PhD, is an associate professor, Dean of the Musicology Faculty, and head of the Western Music History Department at the Saint Petersburg State Rimsky-Korsakov Conservatory. She is a member of the International Musicological Society (IMS) and co-chair of the IMS study group “Stravinsky: Between East and West.” Braginskaya is the author of the monograph Stravinsky’s Neoclassical Concertos (2005) and more than eighty scholarly articles; she took part in above forty scientific conferences in Russia, Ukraine, Belarus, Great Britain, Italy, Lithuania, Latvia, Poland, and France as a reporter and an organizer; in 2011 she was a scholar at the Paul Sacher Stiftung, Basel.

Yossi Maurey

A Soldier of Great Prowess in a Motet around 1500

The motet Miles mire probitatis, printed by Petrucci in Motetti C of 1504, was once believed to be the work of Ockeghem, admittedly without much critical consideration. A manuscript from the collegiate church of Saint-Martin of Tours, where Ockeghem famously served as Treasurer, is the only extant source to transmit both text and music of the sequence Miles mire probitatis, honoring St. Martin. The motet is based on this short rhymed sequence, whose other concordances (text only) likewise emanate from that church. Scholars have advanced and dismissed various claims for the authorship of the motet Miles mire probitatis, but none has considered the implications of the unique source to transmit both the music and words of the original sequence. No less important is the fact that the sequence circulated only in a very narrow geographical area. An analysis of both the sequence and the motet based on it permits a reconsideration of questions of authorship and style, as well as an evaluation of the history of the debate.
Yossi Maurey holds a PhD in musicology from the University of Chicago, and serves as Senior Lecturer at the Department of Musicology at the Hebrew University since 2008. He specializes in medieval sacred music, liturgy, and ritual, and has a special interest in the confluence of theology, music, manuscript culture, and ideology. He has recently co-edited a volume with Christine Bousquet-Labouérie, *Espace sacré, mémoire sacrée: Le culte des évêques dans leurs villes, IVe–XXe siècle: Actes du colloque de Tours, 10–12 juin 2010*, published by Brepols in 2015.

Daniel Muzzulini

**The Geometry of Musical Logarithms**

The aim of this essay is to create a geometrical link between the music theory and the mathematics of the early seventeenth century by studying and comparing diagrams which directly or indirectly refer to mathematical logarithms. The focus is on the relationships between ratios of numbers referring to sounds and related concepts of perception. The relationship between frequency and pitch is a paradigmatic case of the Weber-Fechner law of psychophysics, stating that equal frequency ratios are perceived as equally sized musical intervals. The Weber-Fechner law maintains that many perceptual phenomena are logarithmic by their very nature. The circular diagrams studied here are by Descartes (1618), Robert Fludd (1618), and Jost Bürgi (1620). Descartes’s diagrams have recently attracted the attention of authors from different fields. A second type of geometric diagrams related to musical arithmetic is looked at in the final section of this article.

Daniel Muzzulini studied mathematics, musicology, experimental physics, and philosophy at the University of Zurich and informatics at the University of Applied Sciences Basel. In 2004 he received his PhD with the study *Genealogie der Klangfarbe*, prepared under the supervision of Ernst Lichtenhahn, and published with Peter Lang in 2006. He has worked as a software developer and teacher. Since 2004 he has been a teacher of mathematics at Alpenquai College in Lucerne and, since 2013, associate researcher at the Institute for Computer Music and Sound Technology of Zurich University of the Arts. His main research focuses are the history of music theory, acoustics, optics, and the psychology of perception.

José María Domínguez

**El Teatro Real de Madrid durante la gestión del empresario Ramón de Michelena (1882–94)**

The essay considers the Royal Theater of Madrid from the point of view of the impresario Ramón de Michelena, who managed it by himself from 1884 to 1894. New documents coming from his family archive are used. To begin with, an account of the theater in these years is presented paying attention to the main problems affecting the production of opera, for instance the continuity of an old-fashioned repertoire and the splitting of the public into opposing groups that contested the impresario decisions. Texts by critics and composers leading musical debates at the
time are used to achieve this goal. The main issues of Michelena’s management are then discussed. Finally, several documents of the archive are used in order to reconstruct the process of recruitment of singers, with emphasis on the evaluation of the voices and the role played by theatrical agents and music editors, as Ricordi, based in Milan.

José María Domínguez teaches Musicology at the University of La Rioja (Spain). He studied flute in the Royal Conservatory of Madrid and musicology at the Complutense University, where he undertook his doctoral research with a grant from the Spanish Ministry of Education, focusing on the musical patronage of the Viceroy of the time of Arcangelo Corelli and Alessandro Scarlatti. From 2009 to 2011 he taught at the University of Extremadura and in 2011 was fellow of the Spanish Academy in Rome. He has published one book (Roma, Nápoles, Madrid: Mecenazgo musical del Duque de Medinaceli, 1687–1710 [Kassel: Reichenberger, 2013]) and several articles in journals such as Early Music, Eighteenth-Century Music, and Il Saggiatore Musicale.

Francesco Finocchiaro
«Che significa: *musikalischer Gedanke*? – Sulla traduzione italiana della terminologia teorica schönberghiana

The Italian reception of the theoretical writings of Arnold Schoenberg represents a peculiar case study. From the 1950s to the 1960s, editions of Schoenberg’s writings were placed in the series of prestigious publishers within the framework of a project of cultural dissemination. Recently, there has been a renewed interest in Schoenberg’s theoretical writings within the restricted sphere of musicological research. While the first editions were addressed to a broad readership, recent translations are primarily addressed to the academic community. This change in reader identity reflects different translational choices, leading to a veritable reconfiguration of the translation process. In assessing translations of Schoenbergian theoretical terminology, we must consider the role played by the Italian musical and cultural context. Analyzing these praxeological aspects can make a contribution towards a modern translation criticism that considers translation not as the result of absolute lexical choices, but as of a complex cultural and social exchange between individuals and institutions.

Francesco Finocchiaro studied Musicology at the University of Bologna. His doctoral dissertation dealt with Arnold Schoenberg’s theory of composition (2006). His research interests focus on the points of connection between composition, theory and aesthetics in twentieth-century music. He has published on Schoenberg’s work and thought and edited Schoenberg’s theoretical treatise *Der musikalische Gedanke* (Rome: Astrolabio-Ubaldivini, 2011). Other areas of research include film music, with special regard to the relationship between musical modernism and cinema, and music education.
Marcus Zagorski  
**Carl Dahlhaus and the Aesthetics of the Experiment**

Although Carl Dahlhaus is among the most prolific and influential musicologists of the discipline, the English-language reception of his work has been relatively limited. The limitations concern both the writings examined—primarily two books, *Die Musik des 19. Jahrhunderts* and *Grundlagen der Musikgeschichte*—and the conclusions drawn about these writings. This article expands the study of Dahlhaus’s work by considering instead his essays on the history and aesthetics of postwar serial music. The study of Dahlhaus’s essays on music after 1945 is beneficial for several reasons: first, it shows a facet of the historian’s work that has received comparatively little attention; second, it provides examples that challenge central conclusions of the (American) English-language reception of Dahlhaus; and finally, it shows how Dahlhaus’s thinking reflects heretofore unexamined aspects of his cultural and historical context, such as postwar compositional theory, and it thereby enables a more complete and critical understanding of his work.

Marcus Zagorski is a composer and musicologist with research interests in music since 1945, philosophical aesthetics, and the history of music theory. His writing has appeared in *The Journal of Musicology*, the *Journal of the Royal Musical Association*, the *International Review of the Aesthetics and Sociology of Music*, *Tempo*, and elsewhere. He studied composition at McGill University and musicology at Stanford University and now teaches at Comenius University in Bratislava, Slovakia.