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João Pedro d’Alvarenga
Two Polyphonic Settings of the Mass for the Dead from Late Sixteenth-Century Portugal: Bridging Pre- and Post-Tridentine Traditions

This article focuses on the four-voice Requiem masses by the Portuguese composers Manuel Mendes (d. Évora, 1605) and Lourenço Ribeiro (d. Braga, ca. 1606). These relatively unknown works, which chronologically can roughly be placed between the two Victoria Requiem masses printed in 1583 and 1605, prove to be important links between pre- and post-Tridentine Iberian traditions of polyphonic music for the dead, as they absorbed and channelled the influence of Cristóbal de Morales’s 1544 five-voice Requiem mass and of other early Iberian Requiem mass settings into the early seventeenth century. The article offers a brief account of the manuscript source of each of the Requiem masses and the relevant biographical circumstances of Mendes and Ribeiro. Such unusual features as variants in the text of the Offertory in Mendes’s mass, issues of authorship of certain movements and the presence of alternative settings of the Gradual in both masses are also considered. In addition, chants that have not so far been recognised as characteristically Iberian, different structural patterns for setting the Gradual Requiem aeternam, and instances of intertextuality and musical symbolism are examined. Finally, detailed analyses of the Offertory settings in both masses show how each of the composers manage in different ways to integrate the chant into a full polyphonic texture without it losing its fullness and melodic identity.

João Pedro d’Alvarenga is an FCT Investigator, Senior Research Fellow, and Coordinator of the Early Music Studies Research Group of the CESEM–Centre for the Study of Sociology and Aesthetics of Music at the Universidade Nova de Lisboa. He was assistant professor at the University of Évora (1997–2011) and head of the Music Section at the National Library of Portugal (1991–97).

Luzia Aurora Rocha
Música, Arte e Sociedade: os Anões Músicos no século XVIII em Portugal

The phenomenon of dwarfism has been, throughout the ages, observed and studied mainly in medical and genetic terms. Portuguese eighteenth-century visual sources concerning dwarfs and music are very rare. These depictions are related to public and private musical practices. It is possible to observe dwarfs performing in theatrical milieu or amusing their masters with dance and music in a private garden. It is also very important that these depictions are quite unique when compared with other European visual sources. It is the aim of this paper to present rare, unknown, and unpublished representations of dwarfs in musical context. Also to present a unique survey concerning their musical role in Portuguese society, including performing practices and organological aspects.
Luzia Aurora Rocha graduated in Musicology from Universidade Nova de Lisboa in 1999, where she also completed a Master degree and PhD degree in Musicology/Musical Iconography (2004, 2012). Since obtaining her PhD she published a book (Cantate Dominum: Música e Espiritualidade no Azulejo Barroco), an international publication as editor (Iconografia Musical: Autores de Países Ibero-Americanos e das Caraíbas), and six articles in international peer-review journals. Currently Luzia Rocha is an Associated Professor at Universidade de Lusíada (Lisbon, Portugal), the Director of NIM (Musical Iconography Study Group) at CSEM, Universidade Nova de Lisboa, and Researcher at Fundação Oriente (Lisbon, Portugal).

Luis Díaz-Santana Garza

El bajo sexto: Símbolo y unificador cultural en la frontera México- Estados Unidos

Due to a lack of research, and for being the product of a marginalized culture, there is great confusion among researchers about the origin of the musical instrument known as bajo sexto, mainly related to Norteño and Tejano conjunto. This article is not intended to be organological research; it is fundamentally an empirical analysis, based on ethnography and history, with the goal of making progress in understanding the complex field of musical instruments of the Mexican popular culture.

Luis Díaz-Santana Garza was born in Monterrey, México, in 1970, completed a Bachelor of Music, Master of Arts, and PhD in History, and has done research of music from the Baroque period until the present, performing with original instruments, such as the Baroque guitar and the nineteenth century Mexican seven-string guitar. He is Professor of guitar and music history at the Music Department of Zacatecas Autonomous University, and has received several fellowships from CONACULTA and PACMYC. His recordings include Mexican songs and dances of the nineteenth century, traditional games of Mexico, the Opera San Francisco Xavier from Bolivia, and two records of Mexican music for guitar from the nineteenth century. He wrote the books Tradición Musical en Zacatecas and Transcription of Guitar Works, and will soon publish his new book about the history of conjunto norteño and conjunto tejano.

Anna Schultz

The Afterlives of Publishing: Christian Texts for Indian Jewish Song

When Bene Israel women in Mumbai gather after Shabbat services, they sing Marathi songs learned from mothers, aunts, and friends. These songs are transmitted orally, but many have origins that are neither oral nor Jewish. Central to this repertory are Psalms in Marathi meters, composed by Christian missionaries and published in the early nineteenth century. I consider how these Christian texts were colored by Hindu devotional song, and how they have been re-oralized by Bene Israel women to bolster their Jewish knowledge, generate new forms of sociability, and articulate changing Bene Israel identities.
Anna Schultz received a PhD in Ethnomusicology from the University of Illinois in 2004. She is assistant professor of music at Stanford University, having taught previously at the University of Minnesota, the University of Illinois, and Ithaca College. The core issue animating her engagement with musical landscapes on three continents is music’s power to activate religious experiences that in turn shape other identities. Schultz’s first book, *Singing a Hindu Nation: Marathi Devotional Performance and Nationalism*, was published by Oxford University Press in 2013.

Cheong Wai-Ling

**Reading Schoenberg, Hindemith, and Kurth in Sang Tong (桑桐): Modernist Harmonic Approaches in China**

In 1939 Wolfgang Fraenkel fled Nazi oppression and left Germany for Shanghai, bringing with him what was then understood by many as the pinnacle of Austro-Germanic musical modernism. This article challenges the existing view that what Fraenkel achieved in his decade-long exile in China was largely the dissemination of dodecaphony. I contend that the use of Schoenberg’s *Harmonielehre* (1911) and Kurth’s *Grundlagen des linearen Kontrapunkts* (1917), among others, in Fraenkel’s teaching had deeply influenced Sang Tong, his student at the Shanghai Conservatory of Music in the 1940s, and retrospectively one of the most esteemed and long-standing presidents of the Conservatory. I argue further that Sang sought to inject modernism into the debatable notion of Chinese pentatonicism with recourse to Schoenberg’s delineation of quartal harmonies in *Harmonielehre*, and Hindemith’s categorization of intervals and harmonies according to their “inherently” different tension levels in *Unterweisung im Tonsatz* (1937). Sang’s discussion of functional and coloristic harmonies also resonates with Kurth’s discourse on harmonies as being constructive or destructive to the rule of major-minor tonality in *Romantische Harmonik und ihre Krise in Wagners Tristan* (1920). This reading of Schoenberg, Hindemith, and Kurth in seminal texts published by Sang over two decades in China’s post-Cultural-Revolution era is revealing of the subtle ways through which their ideas infiltrated the development of art music in China, and how despotic ideologies might have, paradoxically, fueled rather than suppressed composers’ innate urge for artistic autonomy.

Cheong Wai-Ling is professor and head of Graduate Division at the Music Department, The Chinese University of Hong Kong. She received her PhD from Cambridge University, where she studied with Derrick Puffett. Her scholarly works on music composed in the twentieth century and, more specifically, those on the music and theoretical writings of Olivier Messiaen have been published by *Acta Musicologica*, *Journal of the Royal Musical Association*, *Music Analysis*, *Music and Letters*, *Perspectives of New Music*, etc. One recent article is “‘Miroir Fluide’: Messiaen, Debussy, and Cyrano’s ‘Synaesthetic’ Bird,” published in *Music and Letters* in 2014.
Argumenta et Auctores

Beverly Jerold
Quantz and Agricola: A Literary Collaboration

According to the flautist Johann George Tromlitz (1791 and 1800), Johann Joachim Quantz’s Versuch einer Anweisung, die Flöte traversiere zu spielen (1752) contained errors about the flute that could not have originated with Quantz. In 1800, Johann August Eberhard claimed it to be “reliably known” that Quantz relied on the pen of Johann Friedrich Agricola. Such a collaboration seems certain. Whereas the Berlin court composer Agricola had all the advantages of an upper-class education and published extensively, but usually anonymously, Quantz rose from humble circumstances to court positions. His autobiography omits any mention of book learning. Members of his class rarely had access to any but the most elementary education. The present article considers various factors pointing to Agricola as not only a collaborator in Quantz’s book, but also the contributor of passages that were foreign to Quantz’s experience, such as the detailed knowledge of German schools and universities, vocal practice, and Johann Sebastian Bach’s keyboard fingering.

Beverly Jerold’s recent publications include The Complexities of Early Instrumentation: Winds and Brass (Turnhout: Brepols, 2015), which treats the earliest instruction (late eighteenth century) about these instruments’ limitations. Most composers wrote for them as they did for keyboard, producing parts that were deemed unplayable. Music Performance Issues 1600–1900 (Hillsdale, NY: Pendragon, 2016) reprints nineteen articles on subjects such as Beethoven’s tempo marks, dotting, vocal performance, vibrato, and embellishment. A two-part article in Music Theory & Analysis (Leuven: Leuven University Press, 2014–15) concerns newly discovered material on temperament and intonation from the encyclopedist Denis Diderot. She is also a practicing keyboard musician.

Peter Mondelli
The Phonocentric Politics of the French Revolution

This article reexamines the songs of the French Revolution as a case study in the history of music as politics. Exploring the ways in which the act of singing in public eclipsed a more conventional semiotics of signs and signifiers, it offers a revised vision of how the matrix of sound, song, word, and meaning worked at the end of the eighteenth century. More specifically, it argues that late eighteenth century society was ideologically phonocentric: replete with both theoretical and practical examples of voices, sounds, and songs holding an assumed position of privilege in social and political life. In such a context, group singing was, de facto, a political act. During the French Revolution, specifically between 1789 and 1794, many opponents of the ancien régime capitalized on the privileged position of song in this phonocentric society, turning to music to unite disparate political factions.
in a common cause, albeit with varying degrees of success. Seeking the resonances of Rousseau’s philosophy of voice in eighteenth-century musical discourse and practices, and reexamining Derrida’s deconstructive reading of that philosophy, this article seeks to clarify the significance of the differences between the revolutionary era and our own.

Peter Mondelli has served as an assistant professor of music history at the University of North Texas since 2012. He is currently completing a book project, titled *Opera, Print, and Capital in Nineteenth-Century Paris*. He has presented his research at conferences in the US, UK, and Canada, and published in *19th-Century Music*.

Seth Brodsky

**Remembering, Repeating, Passacaglia: Weak Britten**

In 2013, the year of his centennial, Benjamin Britten was doing just fine: festivals and performances world round, two excellent, press-powering biographies, conferences, and symposia. Amid these shoals in the boiling sea of Britten, however, one also found pockets of persistent grievance: that Britten was a mean, cold, manipulative, childish man; that he had a “tin ear” for politics; that he was, after all, a rather reactionary composer—impoverished, shallow, moderate, weak. In this article, I restage these complaints in the “Oedipal arena” of musical modernism, and reframe them through ideas of repetition and revision, specifically of an artist’s precursors or, in psychoanalytic terms, his “chosen objects.” I argue that many critiques of Britten’s music rely on legislative presumptions about what constitutes an adequate revision of pre-existing music within an artist’s habitus. Over and against these critiques, I argue that “moderate modernist” music such as Britten’s affords a way to rethink Oedipal dynamics, and with them the attacks and self-fashionings of the avant-garde and radical modernists who were Britten’s contemporaries. The several positions against Britten are problematic and produce symptoms. I develop this premise via one of Britten’s most venerable forms of repetition, remembering, and (arguably) working-through: the passacaglia.

Seth Brodsky is Assistant Professor of Music and the Humanities in the College at the University of Chicago. He has published previously on the music of Benjamin Britten, Wolfgang Rihm, Franz Schubert, and Kurt Weill, and focuses in particular on how contemporary composers fantasize and shepherd their affiliations with the musical past, both consciously and unconsciously. His book *From 1989, or European Music and the Modernist Unconscious*, will be published by University of California Press in early 2017.
Christian Utz

The tension between a realtime-oriented conception of music as a flow of ephemeral sounds or events, closely associated with the organicist metaphor, and a spatial or architectonic conception of musical relationships, emerging from the centuries-old “frozen architecture” metaphor, lies at the heart of the theory and analysis of musical form from its beginnings as an academic discipline in the mid-nineteenth century. Revisiting the controversial debate in historical music theories (Marx, Riemann, Schenker, Schoenberg, Kurth et al.) up to the “spatial turn” in new music aesthetics, the present essay argues for a close interdependency of spatial and temporal aspects in the analysis of musical form. Based on a perception- and performance-sensitive analytical approach, three main case studies from different epochs (Guillaume Dufay’s motet Nuper rosarum flores, Joseph Haydn’s symphonies Hob. I:55, 86, and 91, as well as Edgard Varèse’s Arcana for Orchestra) demonstrate the continuous impact and relevance of quasi-spatial “markers” in time as crucial aspects of a conception and perception of form while revealing evident transformational and processual qualities. By connecting these dimensions of formal “time-space” with historical discourses and contexts, the analyses aim at a convergence of speculative compositional practice and historically informed aesthetic experience.

Christian Utz is professor for music theory and music analysis at the University of Music and Performing Arts in Graz and associate professor for musicology at the University of Vienna. He received a PhD degree (2000) and the habilitation (2015) in musicology at the University of Vienna. Utz was principal investigator in the research project A Context-Sensitive Theory of Post-Tonal Sound Organization (2012–14), supported by the Austrian Science Fund (FWF). His monographs include Komponieren im Kontext der Globalisierung. Perspektiven für eine Musikgeschichte des 20. und 21. Jahrhunderts (2014) and he has co-edited Vocal Music and Cultural Identity in Contemporary Music (2013) and Lexikon Neue Musik (2016).