

## Argumenta et Auctores

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'naya 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 Previously, in all catalogues of Stravinsky's works an item *The Funeral Song* was accompanied by the note "unpublished, lost."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.

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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 Muzzolini

### **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 Muzzolini 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 Naples at 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: Mecenasgo 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-Ubaldini, 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.