

## Argumenta et Auctores

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.

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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 It is the aim of this paper to present rare, unknown, and unpublished representations of dwarfs in musical context.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 Lusitana (Lisbon, Portugal), the Director of NIM (Musical Iconography Study Group) at CESEM, 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.