

## Argumenta et Auctores

Diego Alonso Tomás

### **A Milestone of Spanish Musical Modernism: Roberto Gerhard's First *Apunt* for Piano**

Roberto Gerhard's first *Apunt* for piano (1921) occupies a key place in Spanish music history for being the first piece written by a Spanish composer in which tonality is abandoned. Over the past decades, a great number of scholars have related Gerhard's 2 *Apunts* to Schoenberg's early atonal music, particularly the *Six Little Piano Pieces* op. 19 (1911). This article specifies Schoenberg's influence on Gerhard's first *Apunt* and situates the piece in Catalan and Franco-Spanish musical modernism, an aspect paradoxically overlooked in studies so far. The author demonstrates the close relationship of the piece to the compositional style of Frederic Mompou as well as to the prominence of octatonic structures in it. Gerhard's heterodox use of folk music from Tarragona in the first *Apunt* and his concurrent negation of musical *Catalanisme* (Catalan nationalism) are contextualized within the contemporary aesthetic debates about musical nationalism.

*Keywords:* post-tonality, octatonicism, (Catalan) nationalism, folklorism, Roberto Gerhard

Diego Alonso (diego.alonso@unirioja.es) completed his PhD in 2015 at Universidad de La Rioja with a dissertation about the music composed by Roberto Gerhard for Arnold Schoenberg. He has presented his research results in conferences in Spain, Germany, England, and Italy, including the three International Roberto Gerhard Conferences held to date. He is co-author of *The Roberto Gerhard Companion* (2013). Currently, he teaches at Universidad de La Rioja and is working on a research project about Hanns Eisler's relationships to Republican Spain (Humboldt-Universität zu Berlin).

Javier Marín-López

### **Music, Nobility, and Everyday Life in Eighteenth-Century Hispanic America: Toward a Reappraisal**

This article revises a conviction strongly established in the traditional historiography of colonial music, according to which eighteenth-century Spanish American nobility, mostly integrated by Creole bureaucrats, miners, and merchants of low intellectual profile, neither had artistic interests nor promoted the performance of chamber music in the domestic milieu, by contrast with what happened with its European counterpart. This assumed lack of interest, a result of equating the supposed lack of sources with the absence of practice, is based on the assumption that music making did not represent any social value for the imaginary of the privileged estate. By means of the examination of unpublished sources and a review of previous publications related to the daily life and the material culture of these urban elites, this

work contributes evidence that points toward a diametrically opposed phenomenon that allows us to reconsider the role and significance that music making had for this social group.

*Keywords:* nobility, musical patronage, Spanish America, 18th century, chamber music

Javier Marín-López (marin@ujaen.es) researches sixteenth- to eighteenth-century musics in Latin America and Iberia within the wider European context. He is professor of music at Universidad de Jaén. His first book, *Los libros de polifonía de la Catedral de México* (2 vols., 2012), considers the most relevant collection of polyphonic choir books in the Americas. His articles appear in journals such as *Early Music*, *Historia Mexicana*, or *Resonancias*, as well as in several collections published by UNAM, Brill, Reichenberger, or Brepols, among others. He is editor-in-chief of *Revista de Musicología* and general director of the “Festival de Música Antigua Úbeda y Baeza.”

Karin Martensen

### **Thoughts and Interviews on the Use of Recording Engineering and on Sound Recording as a Group Task for Classical Music**

This article deals with sound recording in classical music as a group task, in which technicians as well as artists are involved. It describes the main discourses in this process—beginning from the earliest recordings up to now—and focuses (by means of interviews) on how the whole discursive space (*diskursiver Raum*) could be characterized and how their participants (including the microphones) act and behave in it (Latour). The main idea is to describe how the habitus (Bourdieu; Small) and the discourses ground the sound recording process. In the end, this process is not only one of recording music for a CD, but also one of creating a new work of art.

*Keywords:* sound recording, high fidelity, habitus, discursive space

Karin Martensen (karin.martensen@uni-paderborn.de) studied musicology at the University of Hamburg and wrote her PhD (about Anna Bahr-Mildenburg as stage director of the Ring) at the Hochschule für Musik, Theater und Medien Hannover. Since 2016, she has been a postdoctoral research fellow and project leader of the DFG-funded project “Technologies of Singing: Research into the Dispositif Singing—Body—Media in the Early Years of Sound Recording” at the Musicological Seminar in Detmold.

Hee Sook Oh

### **Threnody and the Aesthetics of Interculturality in Twenty-First-Century East Asian Composition**

A comparative study of three commemorative compositions—Tai-Bong Chung’s *Requiem II* (2014), Toshio Hosokawa’s *Threnody* (2011), and Bright Sheng’s *Nanking! Nanking!* (1999/2000)—reveals important aspects of interculturality, the complex and

dynamic interaction between different cultures, in music of the twenty-first century. In these works, Chung (Korean), Hosokawa (Japanese), and Sheng (Chinese) connect Western and East Asian musical styles to deliver social and historical messages criticizing the irrationality and lack of responsibility leading to the accidents. This method involves both the “internal” relationship between East and West, and the “external” relationship between music and social issues. At the same time, each piece displays highly specific funerary cultures and concepts of death, all within the context of the composers’ personal aesthetics. I argue that viewing these compositions through the lens of interculturality reveals possibilities for transcending cultural boundaries; by finding the connections between the fundamentals of multiple cultures as refracted through unique compositional voices, complex elements of music and society are better understood as closely connected with those of the community and the individual.

*Keywords:* aesthetics, commemorative music, funerary ritual, interculturality, East Asia

Hee Sook Oh (lithos@snu.ac.kr) is professor of musicology at the College of Music, Seoul National University (Korea). She received her PhD in musicology from the Albert-Ludwigs-Universität Freiburg (Germany), with her dissertation, “Studien zur kompositorischen Entwicklung des jungen Hindemith” (1992). Her main research fields include music aesthetics, Western music of the twentieth century, and contemporary Korean music.