

## Abstracts and Contributors

Eva Esteve Roldán

### **The Mass *La pastorela mía* and the Wedding of Felipe III: Music for a Royal Event?**

The unpublished mass of Pedro Rimonte (1565–1627), *La pastorela mía*, is analyzed from the codicological, musical, and symbolic point of view. The study reveals a series of connections that link its composition with the double weddings of Felipe III with Margarita de Austria (1584–1611) and Alberto de Austria with Isabel Clara Eugenia, celebrated in Valencia on April 18, 1599. There is no documentation relating to the musicians who attended this event or the works that were part of the soundscape that surrounded the betrothal. However, the origin of the paper, the biography of its owner, the identification of the pre-existing work and its patron, the life of the Aragonese composer, the adequacy of the work to the aesthetics of the event, its scoring, and the absence of some sections, all coincide with the events that occurred in April 1599.

**Keywords:** Music and power, Pedro Rimonte, Siglo de Oro

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Aurèlia Pessarrodona

### **The Beginnings of Lorenza Correa’s Career in Madrid: Her Training and Development as a Singing Actress throughout the First Known Repertory (1787–94)**

The soprano Lorenza Correa (1773[?]-after July 1832) belonged to the first generation of Spanish singers who developed a prominent career abroad. But, unlike Manuel García’s and Isabel Colbran’s cases, there are no studies on her. In order to begin to fill this gap, the objective of this essay is to study Correa’s process of training, development, and consolidation as a singing actress in the initial years of her professional career and how it contributed to her later international success. As such I analyze the repertory performed by her in the public theaters of Madrid from 1787, the moment in which she joined the Madrilenian companies as an eleventh lady, up

until 1794, when she became third *dama de cantado*, the main singer of tonadillas. Throughout this analysis I observe that she rapidly excelled as a singer thanks to her exceptional natural vocal skills and her training with music and singing teachers such as Pablo del Moral and probably Carlo Marinelli. Besides this, her experience in the public theaters of Madrid provided her a versatile training in a wide variety of registers: from spoken theater to sung performance, from serious to comic styles, and from Italian opera to autochthonous airs with folk flavor, even playing the guitar. Moreover, from this context one can infer a notable singing level in some Spanish actors, as well as an important value of *tonadillas* as an excellent training tool for singing actors.

**Keywords:** Lorenza Correa, *tonadilla*, soprano, theater music

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Haiganuş Preda-Schimek

### **Serbian-Romanian Ties in the Nineteenth-Century Salon and Ball Music**

Focusing on salon and ball music, this essay comparatively investigates the musical habits of the Serbian and Romanian nobility in the post-Ottoman period. It first examines their contacts and dynastic marriages, and links their interest in Western music to the education of boyar-daughters. In the context of the newly attained independence of Romania and Serbia, their musical taste exerted a modeling influence on the production of salon and dance music; stylized folk dances gained a representative, quasi-official function, analogous to the national garb adopted as courtly attires. Thereafter interest shifts on the issue of Balkan Westernization, when the European music market expanded towards southeast and numerous musicians from abroad resettled in Romanian and Serbian cities. Employed as music teachers in boyar families, they alternated between aristocratic and public music life. As conductors, operetta, or salon music composers they disseminated a type of musical entrepreneurship that Josef Lanner und Johann Strauss, Sr. successfully established in Vienna.

**Keywords:** westernization, music market, salons, migration, cultural transfer

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Jen-yen Chen

**Institutional Religion and Personal Religiosity in a Postcolonial Context: Sacred Music and the Chinese Catholic Community in Contemporary Macau**

This article examines how Macau’s Chinese Catholic believers have negotiated a highly personal sense of their faith in the postcolonial context that followed the end of Portuguese administration of the territory in 1999. The agency of the members of this community indicates that they can be regarded neither as the acculturated subjects of a lingering colonial inheritance nor as conforming to a new Chinese ascendancy. Their engagement with traditional genres of Catholic liturgical music, notably localizing in its remaking of an established system of ritual-musical semiotics, provides evidence for their own active formation of identity. Without eschewing the notion of epistemic violence central to discursive analyses of intercultural encounters, the present discussion focuses equally on agency in order to offer a counterbalancing emphasis upon individuals and their construction of a distinctive spiritual outlook at a micro-social level.

**Keywords:** sacred music, Macau, Catholicism, colonialism, agency

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Sanela Nikolić

**Five Claims for Global Musicology**

In 2017, the International Musicological Society began publishing *IMS Musicological Brainfood*. Each issue contains one or two short contributions moving away from the form of a “classical” musicological journal. The authors of these essays, however, are among the leading musicologists of our time. Upon reading such “tasty

brainfood,” it becomes evident that considering how a global perspective challenges musicology provides a predominant “ingredient” in the recipe. Still, questions arise: how does a global musicology collide with traditional musicological forms of writing the history and theory of (Western) music; and what does it mean to be global in terms of musicological concepts and tools? Provoked and “refueled” by *IMS Musicological Brainfood*, the answers to these questions provides an outline for the disciplinary features of global musicology. Additionally, this article suggests a possible future for global musicology. Challenged by a global perspective, musicology could develop its potential for socially engaged practice by becoming responsible for the sustainability of music as artistic practice.

**Keywords:** global musicology, music theory, music history, musical heritage, sustainability of music culture

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