

Abstracts and Contributors

Gintė Medzvieckaitė

The *Priego alla Beata Vergine* and Marian Piety as Public Image: Antonio Migliori's and Giovanni Pierluigi da Palestrina's Gift to Christine of Lorraine

Giovanni's Pierluigi da Palestrina's cycle of spiritual madrigals, *Delli madrigali spirituali a cinque voci, libro secondo*, published in Rome in 1594, is the last of the composer's collections to appear in print during his lifetime. The thirty texts set to music in this collection, taken as a whole, form a unified poem which models its rhetorical structure upon the Litany of Loreto, a popular Marian paraliturgical prayer. The present article sheds light on Antonio Migliori, the author of the poem, originally titled *Priego alla Beata Vergine Maria in ottava rima composto*, which remained unidentified as Palestrina's textual source in the musicological literature until recently. The madrigal cycle was published only a few months after the poem, and both are dedicated to the same person: Christine of Lorraine, Grand Duchess of Tuscany. In this article I argue for the association of both with a pilgrimage undertaken by Christine to the Marian shrine of Loreto in the autumn of 1593 and aim thereby to provide a richer historical contextualization of the two publications. In closely examining this specific case study of the patron-client relationships of early modern Europe, my discussion illuminates the ways in which religious piety as transmitted through text and music contributed to the shaping of public image.

Keywords: spiritual madrigal, madrigal cycles, Litany of the Blessed Virgin Mary, Loreto

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Carlos González Ludeña

Snippets from the *Methode nouvelle* (1737) of Monsieur David in Manuel Cavaza's "El cantor instruido" (1754)

"El cantor instruido y maestro aliviado" (E-MbhmV, MSS 597) is a treatise on singing, written in 1754 by the oboist of the Spanish Royal Chapel, Manuel Cavaza (ca. 1717–1790). Earlier scholarship has drawn attention principally to its focus on how

to sing in the “modern” Italian style, while the influence of French musical theory on this text has not yet been sufficiently investigated. The present article explores the portions of the treatise that are based on the *Methode nouvelle* (1737) by “Monsieur David,” a work devoted to the elementary principles of music. A comparative study of both treatises reveals the assimilation and adoption of French theoretical elements within Spanish music theory. Specifically, it illuminates an instance of syncretism in the solfeggio traditions of eighteenth-century Madrid.

Keywords: French musical theory, solfeggio, eighteenth-century Madrid

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David R. M. Irving

Esoteric Elements in the Early Music Revival: The Dolmetsch Circle, Marco Pallis, and Traditionalism, from Haslemere to the Himalayas

Arnold Dolmetsch (1858–1940) and Mabel Dolmetsch (1874–1963) are well known for their work in reviving early instruments and performance practices of western Europe. Marco Pallis (1895–1989), a musician and mountaineer who undertook multiple expeditions to the Himalayas and adopted Tibetan Buddhism in 1936, counted among their students and patrons. One of Pallis’s teachers, the lama Geshe Wangyal (1901–1983), visited him in England and also met the Dolmetsches. Pallis became a significant contributor to Traditionalism, a school of religious thought founded by René Guénon (1886–1951). Based on the perennial philosophy, Traditionalism searches for sources of primordial tradition to redress the West’s perceived losses of spirituality, and expresses critiques of modernity. Pallis became aware of the work of another key Traditionalist writer, Ananda Coomaraswamy (1877–1947), through Arnold Dolmetsch. Arnold’s well-known resistance to modernity and technological “progress” is attributed mainly to the ethos of the Arts and Crafts movement, but the possibility of a Traditionalist influence invites consideration. Examining letters from Pallis to the Dolmetsches, other archival sources, and Pallis’s published writings, this article proposes that esotericism and particularly Traditionalism played a more significant role in the early twentieth-century early music revival than has previously been acknowledged.

Keywords: Arnold Dolmetsch, Mabel Dolmetsch, Tibetan Buddhism, anti-modernity, historical performance practice

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Olga Picún

Musical Life on the Ship Sinaia: Constructions of Meaning around the Band of the Fifth Regiment of Popular Militias in the Process of Exile to Mexico

This article presents research on the Banda del Quinto Regimiento de Milicias Populares, the band of the Republican Army's Fifth Regiment of Popular Militias during the Spanish Civil War (1936–39) that reinvented itself as the Banda Madrid while it proceeded toward exile in Mexico. I analyze documentation contained in *Sinaia: Diario de la primera expedición de republicanos españoles a México*, a daily newsletter published on board the ship Sinaia, as well as interviews preserved in the collection “Fondo de historia oral: Refugiados españoles en México,” housed at the National Institute of Anthropology and History in Mexico City. Through examination of communication media and analysis of discourse, my study aims to illuminate the meanings constructed around this musical ensemble during its voyage to Mexico aboard the Sinaia.

Keywords: Spanish Civil War, exile, military band, Mexico

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Mattias Lundberg

Andreas Karlstadt's Fifty-Three Theses against Gregorian Chant of 1521: A Disputation on Spirit, Body, and Their Relation to Singing in Worship

Andreas Bodenstein von Karlstadt (1486–1541) was a radical reformer in the Wittenberg reformation movement. During Martin Luther's absence from Wittenberg

in 1521 to 1522, he published fifty-three theses against contemporary singing practices in church: *De cantu gregoriano disputatio* (Disputation on Gregorian chant). This treatise is notable not only for its arguments on music (starkly contrasting with those of Luther), but also for the information it provides concerning choral foundations, diocesan singing traditions, liturgical uses of secular music, and other topics touched upon amidst a zealous quest to curtail or even abolish Gregorian chant. The present article analyzes the arguments put forward in the treatise, and also offers a complete English translation of the fifty-three theses. Karlstadt's positions prefigure many tropes of later Swiss Reformed and Lutheran Pietist traditions. Even if their impact on singing and music was limited, they shed light on how Lutheran thought sometimes turned in directions very different from those normally associated with the Wittenberg reformation.

Keywords: Andreas Bodenstein von Karlstadt, Reformation, Martin Luther, plainchant

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