## Table of Contents

### Eva Esteve Roldán

La misa *La pastorela mía y la boda de Felipe III. ¿Música para un enlace real?* 121

### Aurèlia Pessarrodona

Los inicios de Lorenza Correa en Madrid: Su formación y desarrollo como actriz de cantado a partir del primer repertorio conocido (1787–94) 137

### Haiganuș Preda-Schimek


### Jen-yen Chen

Institutional Religion and Personal Religiosity in a Postcolonial Context: Sacred Music and the Chinese Catholic Community in Contemporary Macau 192

### Sanella Nikolić

Five Claims for Global Musicology 211

### Abstracts and Contributors

226

Two issues are published each year. Members of the International Musicological Society (IMS) receive free online access to all past and current issues of *Acta Musicologica*. Visit the IMS’s official website for details: musicology.org. The annual subscription price for non-members is € 114.00 (latest cancelation date: November 15).
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The unpublished mass of Pedro Rimonte (1565–1627), La pastorela mía, is analyzed from the codicological, musical, and symbolic point of view.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

Eva Esteve Roldán (eva.esteveroldan@unir.net) was a teacher from 1999 to 2018 in the superior conservatories of music in Zaragoza, Salamanca, and Madrid, successively. Since 2017 she teaches subjects in the “Bachelor of Music” and in the “Master’s Degree in Musical Research” program at Universidad Internacional de La Rioja. Her research has focused primarily on the study of Hispanic music and its relationships with other disciplines during the Renaissance. Her most recent edited volumes are Sound and Space: Ancient Iberian Musical Experiences (Madrid: Alpuerto, 2019) and Magnificat a tres y cuatro voces del ms. 2/3 (c. 1520) de la Catedral de Tarazona (Zaragoza: Institution Fernando el Católico, 2017).

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
Abstracts and Contributors

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

Aurèlia Pessarrodona (apessarrodona@gmail.com): bachelor’s degree in humanities, PhD in musicology and diploma in lyric singing and didactics of the voice (Bologna). Her main research field is Spanish eighteenth-century theater music. After her PhD in 2010 she was granted postdoctoral fellowships at the University of Saarland (2011), University of Bologna (2011–15), and Autonomous University of Barcelona (2015–17). In 2018 she won the second prize of the Otto Mayer-Serra Award (University of California, Riverside) with the article “El cuerpo cantante en las tonadillas a solo para Miguel Garrido.” She currently teaches the history of music, aesthetics, and methods of research at the Conservatori Superior de Música del Liceu (Barcelona) and collaborates in the Alfonso X el Sabio University and the International University of Valencia.

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
Haiganuş Preda-Schimek (haigma.schimek@yahoo.com) was born in Bucharest and since 1997 she has been living in Vienna. As a researcher she has been working at projects funded by the Austrian Scientific Community, the City of Vienna, and the Ministry of Science and Research (Austria). In 2008 she was a visiting fellow at the Centre Interdisciplinaire de Recherche Centre-Européene (Paris, Sorbonne). Her work was published in various international journals, anthologies, and volumes of conference proceedings. She is the guest editor of "Music in Nineteenth-Century Romania" (Nineteenth-Century Music Review 14, special issue 3, 2017).

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 ascendance. 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

Jen-yen Chen (jenyenc@ntu.edu.tw) is associate professor at National Taiwan University. He is the author of articles and chapters in Eighteenth-Century Music, The Journal of Musicological Research, Fontes Artis Musicae, Musiktheorie, The Cambridge History of Eighteenth-Century Music, The Cambridge Haydn Encyclopedia, and Listening across Borders: Musicology in the Global Classroom. His areas of research specialization include transnational musical exchange in East Asia and Catholic sacred music in eighteenth-century Europe.

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

Sanela Nikolić (sanela.nikolic@fmu.bg.ac.rs), assistant professor of Applied Aesthetics, Faculty of Music, University of Arts, Belgrade, Serbia. Graduated from the Department of Musicology at the Faculty of Music, Belgrade (2006), and obtained her doctoral degree from the Interdisciplinary Studies at the University of Arts, Belgrade, PhD program for Theory of Arts and Media (2011). One of the editors of *AM Journal of Art and Media Studies*. She is the International Association for Aesthetics Delegate-at-Large (2019–22) and also a member of the Serbian Musicological Society and Serbian Society for Aesthetics of Architecture and Visual Arts. Fields of interest: avant-garde art schools and practices; applied aesthetics as a critical history of the humanities; interdisciplinarity and transdisciplinarity in the humanities; digital humanities.
IMS Membership Benefits

As a member of the International Musicological Society (IMS) you will enjoy a wide range of exclusive benefits that will serve you throughout your career. The membership includes

- **online access to all past and current issues of Acta Musicologica**, the official peer-reviewed journal of the IMS (if preferred, print mailing of current issues is also available);
- the **IMS Newsletter**, which keeps members informed of internal affairs;
- online access to the **IMS Publication Archive**, which includes electronic versions of previously published **IMS Newsletters** and **IMS Communiqués**;
- **discounts with many publishers** when purchasing books and journals (e.g., Oxford University Press, Routledge, University of Chicago Press), or when subscribing to online resources (e.g., **Grove Music Online**);
- **discounts on IMS events**, such as the IMS Congresses, symposia of the IMS Regional Associations and IMS Study Groups, as well as other joint conferences;
- the possibility to apply for the **IMS Outstanding Dissertation Award** and to participate in the **IMS International Mentoring Scheme**;
- **online member access** to the IMS website.

One important benefit of being a member is that you can **join an IMS Regional Association or IMS Study Group for free**. You’ll be able to

- support the advancement of musicology in your region or field of study and help set agendas for research;
- establish new contacts—share ideas, discuss problems, and further research;
- have the opportunity to play a leadership role.

As an international society, we recognize that the distribution of wealth is unequal across the world. We have therefore tried to reflect the situation by keeping our fees as low as possible compared to similar organizations. There are also substantially reduced fees for students and retirees. We do not offer free membership but, if for any reason, fees are prohibitive, please contact us (office@musicology.org) and we will check if we can help alleviate the problem.

In order to keep our fees low and to provide support, we encourage those of you who would like to help in this area to give a little more.

*Join the IMS now: musicology.org*