

Editorial 1 of *Per Musi 2017*

This first batch of *Per Musi 2017's* articles focuses on practices and reflections of historically informed early music. The articles were selected from free submissions and those inspired by the IV Week of Early Music at UFMG (*Universidade Federal de Minas Gerais*) in Brazil: allegorical *bizzarie*, which took place in Belo Horizonte in September, 20 through 29, 2013, and gathered artists and researchers from 15 countries (Argentina, Australia, Brazil, Chile, Colombia, Spain, United States, France, Holland, Italy, Japan, Norway, Portugal and Switzerland) and 6 Brazilian states (Minas Gerais, Paraná, Rio Grande do Sul, Rio de Janeiro, Santa Catarina and São Paulo). In the course of their performances and reflections, they evoked unusual instigating artistic expressions and reasoning about early music, and the timelessness of their themes.

These articles explore the early music's ethos and the genesis from an interdisciplinary and dialectical perspective, covering theory, culture, philosophy, music, criticism and education, encompassing the "intellectual harmony, moral life and artistic elegance" (see Fábio Vergara Cerqueira's article for more), and the function of art in society. Also, they analyze the close and intrinsic relationship between poetry and music, rhetoric and the transformation of musical and poetic language. In the realm of secular vocal music, we observe the distancing path of monody, then the approximation to polyphony and, finally, the return to monody. In poetry, there is the movement first started by the enhancement of fixed forms, then the search for freer laconic forms, from serious poem to epigrammatic. The text-sound relationship is examined from various angles resulting in perspectives that highlight the interdependence between poetry and music and question the supremacy of one over the other. These considerations point to the "semantic dissipation" caused, among other things, by the "emotional dissociation of phonetics and language" (see more on these concepts in Gary Tomlinson's article). Also, considerations of the *phantasticus stylus* force that frees instrumental music, considers its idiomatic aspects and liberates it from the poetic text.

In *Consider the Madrigal*, **Gary Tomlinson** uses thought-provoking questions such as: Why madrigals existed? Why there are so many published madrigals and who was its audience? Who sang these pieces, since many of them achieved a high degree of sophistication that would make it difficult for amateurs? The author shows that the text-music relationship in madrigals go far beyond what we mean by "madrigalism", and that its musical language provides many expressive

nuances, which go beyond the literary text, creating a reflective space between music and text that extrapolates even the semantic references and phonetics.

Giambattista Marino has been largely misunderstood by the critics. With this in mind, **Barbara Cipollone** gradually approaches other musicologists who recently seek his reinstatement. In her study, Cipollone discusses examples of the vast seventeenth-century musical repertoire that used poems by this author of *meraviglia*. Combining literary analysis with the principles of historical performance practices, Cipollone encourages interpreters to immerse themselves in this repertoire, proposing a reconciliation between musicology and artistic interpretation that is, in our opinion, urgent and necessary.

Edoardo Sbaffi discusses the authorship of the *Concerto per Violoncello Obligato con Violini e Basso Dell Sigre*, attributed to tenor, composer and copyist Antonio Pollicarppi of Lisbon. Based on two handwritings contained in the manuscript, Sbaffi presents and proposes a historically informed interpretation of this rare Portuguese work for cello soloist.

In his article *Abordando os Modulierende Präludia de W. A. Mozart*, **Edmundo Hora** exemplifies and discusses the practice of sound experimentation and keyboard improvisation which marked the seventeenth and eighteenth centuries. Also, he points to the resumption of this practice in the late sixteenth century, and discusses its perpetuation after the unusual Mozartean proposal.

Fábio Vergara Cerqueira invites us to understand the fascinating aspects of the Greek musical universe, its importance in education or in daily life, and the strong symbolic weight related to its practice. He revisits myth and philosophy to trace a panorama of ancient Greek music highlighting its cultural relevance in its original context and, above all, the uniqueness of the fantastic aspects attached to this kind of music, which also reveals its symbolic dimensions in the Greek imaginary.

Fátima Costa de Lima discusses the censorship of artistic representation. She draws from Walter Benjamin's research about Baroque theater and modernity in order to analyze two parade cars that were forbidden to be used in Brazilian Carnival: *Cristo Mendigo* [Christ, the Beggar] by Joãosinho Trinta (School of Samba Beija-Flor, 1989) and *Carro do Holocausto* [Car of the Holocaust] by Paulo Barros (School of Samba Viradouro, 2008).

Thiago Saltarelli visits the poetry and music of the seventeenth century, in the light of theological allegory of the Medieval Latin rhetoric and the implausible of the Byzantine Hellenistic rhetoric in order to clarify the relationship between the categories of *agudeza* and *stravaganza* through the concept of *mimesis*.

Silvana Scarinci suggests that Ovid's *Metamorphoses* provided models for the early dramatic musical works and was used by composers in order to create characters, especially by Monteverdi's *L'Orfeo*. Orpheus was chosen for his allegorical potential as a poet-singer, used to attest credibility to this new artistic genre. This choice, however, was in direct conflict with the Aristotelian concepts of tragedy and mimeses, in which the characters should be capable of having their own subjectivity. The author explains how composers overcome the tension between allegory and mimesis drawing from an extensive range of technical procedures to accomplish their creative process.

Addressing melancholy in Baroque England, **Juliana Vasques** and **Monica Isabel Lucas** analyze the rhetorical implications of this affect in the music of John Dowland, especially the strangeness caused by systematic chromaticism in the fifth of the *Seven Tears*, namely the pavane *Lachrimae Coactae* for lute and strings (instruments of the gamba or violin families), a piece that summarizes the deepest stage of this feeling in the human soul.

In her literature review on vocal aesthetics at the end of the Renaissance and beginning of the Baroque periods, **Iara Fricke Matte** discusses aspects that help to define vocal sonority, among them the aesthetics of both eras, the mother tongue and the use of ornamentation, pointing to a new understanding of vocal production, where all registers were used, guarding the particular colors of each voice.

Márcio Páscoa and **Manoella Costa** approach three manuscripts for two violins and figured bass attributed to a composer or the Avondano family, discussing their dates and authorship. They analyze style, topics and expressive resources typical of the period King John V of Portugal aiming at a historically informed performance practices.

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