

supressão da superstição, a rutura com valores confucianos (como a piedade filial) e a elevação do estatuto da mulher; no entanto, foi também mantido um conjunto de elementos considerados “prejudiciais” como forma de retratar a condição humana na velha sociedade chinesa. Dividido em três partes, o trabalho inicia-se com uma apresentação das características e história da ópera de Pequim, seguidas de uma exposição das políticas implementadas pelo PCC ao longo dos primeiros 17 anos do seu governo e, por fim, da sua aplicação na revisão das peças “Afronta ao Pai Tirano” (yuzhou feng) e “As Bodas de Niu Gao” (Niu Gao zhao qin), seleccionadas de entre mais de uma centena de libretos pertencentes à Coleção Kwok On, da Fundação Oriente. Esta análise revela-se da maior importância não apenas para a compreensão da aplicação das políticas culturais comunistas em contextos específicos, mas também como ponto de partida para um maior conhecimento e estudo aprofundado do património musical chinês em solo nacional.”

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Thematic Considerations and Questions of Symbolism in Josquin’s Missa de Beata Virgine as Further Revealed Through the Music of Morales

Much has been written about Josquin’s Missa de Beata Virgine and the famous sesquialtera passage in the superius at ‘Qui cum Patre’ in the Credo and the general contrapuntal complexity of this passage is often highlighted and commented on. The conceivable *raison d’être* of this passage, however, may still be open to interpretation. In his *Spanish Cathedral Music in the Golden Age* (1960), Robert Stevenson proposed that this use of sesquialtera was for symbolic Trinitarian purposes — an interpretation he relates to a similar use of blackened (triple-time) notation in the *Christe* of Morales’s *Missa Mille regretz* and in other works by Josquin. This and further aspects of symbolism in the music of Josquin have since been thoroughly explored by Willem Elders, although there exists some hesitancy in embracing the Trinitarian interpretation of the ‘Qui cum Patre’ passage in current musicological literature.

Springboarding from a consideration of the thematic and contrapuntal contexts of the sesquialtera passages in both Josquin’s *Beata Virgine* mass and Morales’s *Missa Mille regretz*, this paper presents a yet further set of intriguing connections between these and other works by the two composers. Combined with questions of motivic interplay and recall, these involve important structural and compositional decisions that were evidently made for symbolic purposes, serving to underline the meaning (usually Trinitarian or Christological) of the texts being set. In his insightful interpretation and emulation of Josquin, therefore, Morales acts as a vital historical witness for interpreting Josquin’s musical exegesis.

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The revival of the viola campaniça, a Portuguese composite chordophone

Viola campaniça, or campaniça, is a composite chordophone from Alentejo (in Southern Portugal), belonging to the popular classification of the so-called « wire string lutes » (violas de arame). After having nearly vanished during the 20th century, in 1984, the independent ethnographer José Alberto Sardinha published a vinyl LP of his field recordings. It was the first work devoted to the viola campaniça as a central object. Since then, this instrument appears in a jingle of a Alentejo’s radio programme, and it inspired the appearance of composite chordophone players (tocadores). These two events — the release of the LP and the radio jingle — marked the beginning of this instrument’s revival process. Nowadays, there are many artists playing the campaniça, a few specialists teaching how to play it, how to make it, and it has become one of Alentejo’s cultural emblems.

Nonetheless, the most promoted popular music genre in Alentejo remains Cante Alentejano, the regional polyphonic singing style. Historical documentation states the viola campaniça used to accompany the Cante Alentejano repertoire — composed by the popular songs called *modas* —, do the instrumental for dances and for lyrical improvisations (like *Cante ao Baldão* and *Cante ao Despique*). However, the inscription of the Cante Alentejano to the Representative List of UNESCO’s Intangible Cultural