

Abstracts and Contributors

Anthony R. DelDonna

Beyond the Gilded Stage: Operatic *Maestri* and Instrumental Music in Late Eighteenth-Century Naples

The essay is focused on the instrumental music culture that flourished in late eighteenth-century Naples. A critical context for the cultivation of instrumental genres is the understanding of the educational curriculum within the four local conservatories. Their well-established methods, especially the didactic system of *partimenti*, provided technical rubrics for rapid composition and also emphasized critical skills at the keyboard whether the student was a specialist on the instrument or not, placing a premium on its role within instruction and musicianship in general. The diverse contexts, especially social, political, or artistic that fostered the composition and performance of instrumental music, namely contemporary salon culture and patronage, are also examined. By this time, Naples hosted a thriving international community, where performances of instrumental music were highly valued. Finally, the analysis of representative works of music produced for keyboard by leading operatic *maestri*, in particular Paisiello and Guglielmi, will help situate Neapolitan practices within the panorama of Europe. The findings of this essay point toward a rich array of future inquiries for scholars. Specifically, the unexplored culture and repertoire of instrumental music in late eighteenth-century Naples and how compositional strategies and performance practices were the basis for the formation of a distinct regional style that had both national and transnational dissemination.

Keywords: Eighteenth-century Naples, instrumental music, partimenti, Paisiello, Guglielmi

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Iván César Morales Flores

Music, Ritual, and Sacrifice: A New Afro-Cuban Aesthetic in *Ebbó*, an Opera-Oratorio by Louis Aguirre

The article approaches the musical dramaturgy of *Ebbó* (1998), an opera-oratorio by Cuban composer Louis Aguirre, from a holistic perspective. It directs special attention to the formal, structural, and syntactic aspects of the work's musical discourse, while also delving into the Afro-Cuban religious and music-cultural references that

converge in its network of meanings. The close identification of the work with the religious system of Ocha-Ifá, as well as the composer's experiences as a practitioner of Afro-Cuban religions (Palo Monte and Ocha-Ifá, popularly known as Santería), require an introduction to the philosophical, ethical, and symbolic universe of Yoruba origin that defines Cuban Santería. *Ebbó*, more than a representative work of late twentieth-century trends in Cuban music theater, stands as an avatar for a new type of singular, avant-garde Afro-Cuban aesthetic. It is an expression of the continuity and reinvention of a religious, aesthetic, and musical heritage deeply rooted in the Afro-Caribbean cultural patrimony.

Keywords: Opera-oratory, Louis Aguirre, Afro-Cuban music, Ocha-Ifá, Santería

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Gemma Pérez Zalduondo

"Eulogy of the Cheerful Rearguard": Music in the Spain of the Rebels during the Civil War

The article, through archival and library sources from Basque and Andalusian cities, investigates the reasons for the constant presence of music in the press published on the Francoist side during the Spanish Civil War. Furthermore, given that the objective of these publications was to justify the present and construct the identity of the new Spain, it analyzes the intervention of music in the strategies that sought to legitimize the coup d'état and overthrow the Republican legacy. It also explores the transformation of spaces in the public sphere in which pre-war musical practices had been carried out, as well as the shifts in meaning of the musical genres that interceded in the events organized around the conflict—those for fund-raising and patriotic celebrations. The conclusions drawn show both common elements and local singularities—particularly those related to folklore—to establish categories of a general nature regarding the propaganda use of identitarian musical symbols and the shift in their meaning in the context of war.

Keywords: Spanish Civil War, propaganda, politics, war culture, musical life

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research are the relationships between music and ideology, and politics and power during Francoism: the associationist phenomenon and music critique in Spain during the first third of the twentieth century. Some of her articles are compiled in *A New Music for the "New State"* (2013), and she co-edited, together with Germán Gan Quesada, *Music and Francoism* (2013). She is currently Lead R & D Researcher for "Music during the Civil War and Francoism (1936–60): Popular Cultures, Musical Life and Hispano-American Exchanges."

Albrecht Riethmüller

Lives in Musicology: Musicology in West Germany, Anno 1970: Personal Reflections on My Student Years

West Germany's student riots in the late 1960s led to manifold changes in society and prompted reforms that transformed the structure of traditional universities and their teaching programs in general. Smaller disciplines such as musicology were less affected by the process within university politics but nevertheless gravitated towards new projects in an expanding discipline around 1970. The article offers a personal perspective from its author, who was a student of musicology and philosophy at the University of Freiburg at the time. The author reflects on his university experience in general and within the discipline in particular, and he examines the extent to which the Nazi past of university personnel was silenced. The article then identifies new projects and research endeavors and sheds light on various musicological events in 1970, one being the international congress of West Germany's musicological society held in Bonn.

Keywords: 1970, Adorno, Beethoven anniversary, turning points, West Germany

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Kateryna Schöning

Unknown Instrumental Settings from the *Lautentabulatur des Stephan Craus* (A-Wn, Mus. Hs. 18688): Non-Written—Sketched—Printed

The article concerns a rarely explored lute manuscript from the Viennese region (1526–40) and focuses on the "pure" instrumental settings (mainly entitled "Preambulum") that have been discovered recently. The article contains a new index of the manuscript, allowing better orientation for modern musicians or researchers.

The analysis of the instrumental settings in the context of lute teaching and learning techniques in the first third of the sixteenth century shows that the scribes, on one hand, follow these techniques, but, on the other, still reflect the non-written practices. The “Preambula” are formulated as pieces and are related to Latin spoken verse, formulaic sententiae-exercises, dance interludes, or even improvised dances. The manuscript was a handwritten educational lute book based on printed prototypes. Its sources are international: They can be found both in Northern Italy (Petrucci prints) and in the Southern German-speaking region (Judenkünig, Gerle, Neusidler). This is considered to be one of the characteristics of the musical life of the Viennese region in the early sixteenth century.

Keywords: Lute tablature, Stephan Craus, instrumental settings, educational lute book

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