

Abstracts and Contributors

João Pedro d'Alvarenga

Juan de Anchieta and the Iberian Motet around 1500

This research focuses on the Iberian devotional motet, addressing its technical and stylistic characteristics as a result of the engagement of Iberian composers with a common toolbox first developed by northern composers working at the Sforza court in Milan in the 1470s, eventually spreading throughout Europe around 1500. Particularly through consideration of the earliest extant motets by Juan de Anchieta (1462–1523) contained in the well-known Segovia manuscript, the composition of which cannot postdate the middle 1490s, this article surveys the provenance and nature of the motet texts, and how the genre quickly spread through the Iberian kingdoms and was sustained in subsequent manuscript collections in Spain, Portugal, and the New World; it proposes resolution to long-disputed and conflicting authorial attributions; and examines how the genre evolved in the early decades of the sixteenth century, mostly through the works of Francisco de Peñalosa (ca. 1470–1528) and Pedro de Escobar (documented from 1507–14), placing it within the European motet tradition as the product of a specifically distinct cultural context.

Keywords: Motet texts; Segovia manuscript; Conflicting attributions; Music philology/style

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Federica Marsico

The Libretto of *Le Racine: pianobar pour Phèdre* (1980) by Sylvano Bussotti: Sources and Dramaturgy

Unlike other works by Sylvano Bussotti, the libretto of the opera *Le Racine: pianobar pour Phèdre*—which premiered at the Piccola Scala of Milan in 1980—was never published. The score, made available by Ricordi (1980), reproduces the author's manuscript, and it contains the musical text and the sung words exclusively. It does not contain any information about the characters, the setting, and the opera struc-

ture. The playbill, the press reviews, and the program notes of the premiere are essential to reconstructing this information. Also, a photostatic copy of a manuscript libretto of *Le Racine* was found during an archival research at the Centre de documentation de la musique contemporaine in Paris. It was used for staging the work in Strasbourg in 1986, but was probably drawn up during the Milanese staging. It contains some annotations by Bussotti that are valuable for understanding the opera dramaturgy. From the perspective of a new staging of *Le Racine*, all these sources are vital for preparing a modern edition of the libretto and highlighting the principle of indeterminateness at the basis of the opera.

Keywords: Phaedra; Libretto; Metatheater; Opera; Staging

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Susan McClary

Lives in Musicology: A Life in Musicology—Stradella and Me

Part of a series that includes autobiographical accounts by Bruno Nettl and Albrecht Riethmüller, this essay traces my professional development as a musicologist. The works of Alessandro Stradella inspired me to move in several important directions, and I frame the essay with my various interactions with his music, as music theorist, historian, performer, dramaturg, playwright, and feminist critic. I also examine the influence of an array of cultural theorists during my career, as I sought to make sense of procedures that operate according to premises other than those of eighteenth-century tonality. Eventually my attempts at understanding Stradella's strategies led me to find ways of reading tonality and its forms as ideological constructs. Finally, this venture encouraged me to deal seriously with other repertoires (e.g., recent concert works and popular musics) that also required different analytical methods than those associated with the standard canon.

Keywords: Stradella; Early-music analysis; Tonality; Feminist criticism; Beethoven

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in the Italian Madrigal; Reading Music; Desire and Pleasure in Seventeenth-Century Music; and The Passions of Peter Sellars: Staging the Music. She was editor of *Structures of Feeling in Seventeenth-Century Expressive Culture* and co-editor (with Richard Leppert) of *Music and Society: Composition, Performance, and Reception.* McClary received a MacArthur Foundation “Genius” Fellowship in 1995, and her work has been translated into over twenty languages.

Elisabeth Reisinger

The Prince and the Prodigies: On the Relations of Archduke and Elector Maximilian Franz with Mozart, Beethoven, and Haydn

To date, Archduke Maximilian Franz of Habsburg-Lorraine (1756–1801), youngest son of Maria Theresa and archbishop and elector of Cologne, has been considered first and foremost as an admirer and patron of Mozart and Beethoven. Established by scholars in the late nineteenth and early twentieth centuries and still captured regularly up to now, this picture requires a closer and more differentiated look. While the archduke’s interest in Mozart has often been overrated, his relevance for the career of Beethoven has long been disregarded. Furthermore, a connection with Haydn, which is addressed in this contribution’s title, has to date not been examined, but might serve as a justifiable complement. Thus, this study presents a source-based examination of Maximilian’s relations with Mozart, Beethoven, and Haydn, highlighting their peculiarities as well as their similarities and treating none of the involved actors as solitary, but also as related with and reacting to their socio-cultural environment. The examination of Maximilian’s connections to Mozart, Beethoven, and Haydn—each of a different kind—not only leads to new knowledge and a reevaluation of certain aspects in the life of the three composers, but also sheds light on various aspects of Maximilian’s involvement in musical life and thus presents him as an important subject for musicological research.

Keywords: Maximilian Franz; Mozart; Beethoven; Haydn; Patronage

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