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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

João Pedro d’Alvarenga (jp.alvarenga@fcsh.unl.pt) is a principal researcher, coordinator of the Early Music Studies Research Group, and executive secretary of the Center for the Study of the Sociology and Aesthetics of Music (CESEM) at the Universidade Nova de Lisboa. He was a FCT Investigator affiliated with CESEM (2013–18), and assistant professor at the University of Évora (1997–2011). He was the commissioner for the planning and settling of the National Music Museum in Lisbon from 1993 to 1994, and was also charged with the organization of the music service at the National Library of Portugal, which he headed from 1991 to 1997. He is the principal investigator for the FCT-funded R&D project “The Anatomy of Late 15th- and Early 16th-Century Iberian Polyphonic Music” (PTDC/CPC-MMU/0314/2014).

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

Federica Marsico (federica.marsico01@universitadipavia.it) is a postdoctoral researcher at the University of Pavia, where she teaches the history of music. After a master’s degree in musicology (University of Pavia, 2012), she has been awarded a diploma in piano performance (Conservatory of Cremona, 2014) and a PhD in musicology (University of Pavia, 2016). She has been a visiting student at the Free University of Berlin (2010–11) and at the Paris 8 University (2014–15). She has presented her research at numerous musicological and interdisciplinary conferences in Europe. She is also the author of several contributions to collective works.

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 repertories (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

Susan McClary (mcclary@me.com) is Fynette H. Kulas Professor of Music, Case Western Reserve University; distinguished professor emerita, UCLA. Best known for her book *Feminine Endings: Music, Gender, and Sexuality*, she is also author of *Georges Bizet: Carmen; Conventional Wisdom: The Content of Musical Form; Modal Subjectivities: Renaissance Self-Fashioning*
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 Theresia 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

Elisabeth Reisinger (elisabeth.reisinger@univie.ac.at) studied musicology and history at the University of Vienna. From 2013 to 2016 she worked as a predoc, then as a postdoc researcher in a project funded by the Austrian FWF, on “The Operatic Library of Elector Maximilian Franz,” has continued since 2016, focusing on “The Sacred Music Library of Elector Maximilian Franz” at the Department of Musicology/University of Vienna. Reisinger also teaches at the University of Vienna. Since November 2017 she has held the position of secretary general of the Austrian Musicological Society.