# Table of Contents

Philip V. Bohlman and Federico Celestini  
**Editorial: Musicology in an Era of Response and Responsibility**  
1

Albrecht Riethmüller  
**Lives in Musicology: Musikwissenschaft in Westdeutschland anno 1970 – in persönlicher Sicht zur Studienzeit**  
4

Kateryna Schöning  
25

Anthony R. DelDonna  
**Beyond the Gilded Stage: Operatic Maestri and Instrumental Music in Late Eighteenth-Century Naples**  
56

Gemma Pérez Zalduondo  
**«Elogio de la alegre retaguardia»: La música en la España de los sublevados durante la guerra civil**  
78

Iván César Morales Flores  
**Música, ritual y sacrificio: Una nueva estética afrocubana en Ebbó, ópera-oratorio de Louis Aguirre**  
95

Abstracts and Contributors (vol. 90, no. 1)  
116

August Valentin Rabe  
**Hans Buchners Fundamentum? Vorschläge für eine historiografische Neubewertung**  
121

Feng-Shu Lee  
**Vision Transformed into Sound: Der junge Siegfried and Wagner’s Creative Process for the Ring**  
149

Denis Collins  
**Approaching Renaissance Music Using Taneyev’s Theories of Movable Counterpoint**  
178

Luis Gimenez Amoros  
**La bimusicalidad a través de la música transcultural: Adaptación de los modos musicales del Haul en la música saharaui**  
202

Angelo Orcalli e Eveline Vernooij  
**L’impatto dei nuovi media sulla monografia: Prospettive per la musicologia**  
220

Abstracts and Contributors (vol. 90, no. 2)  
239
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

Anthony R. DelDonna (deldonna@georgetown.edu) is professor of musicology and director of the music program at Georgetown University in Washington, DC. His research has been published in The Journal of Musicology, Eighteenth-Century Studies, Early Music, Eighteenth-Century Music, Recercare, Studi musicali, and Civiltà musicale, and in scholarly volumes dedicated to the eighteenth century. DelDonna’s monograph Opera, Theatrical Culture and Society in Late Eighteenth-Century Naples was published in 2012.

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

Cuban musicologist Iván César Morales Flores (ivancmf48@gmail.com) is the recipient of the prestigious 2016 Musicology Award sponsored by Casa de las Américas and the 2006 National Musicology Prize "Argeliers León" from the Unión de Escritores y Artistas de Cuba. He holds a PhD in the history and science of music from the Universidad de Oviedo, Spain (2015) and was visiting researcher in the Department of Iberian and Latin American Studies at the Sorbonne Nouvelle, Paris III, in 2011. From 2005 to 2009 he was professor and chair of the Department of Musicology at Havana’s Instituto Superior de Artes. He is currently associate professor at the University of Oviedo and a member of the research group GIMCEL.

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

Gemma Pérez Zalduondo (gemmap@ugr.es) is a doctor of art history (musicology) and a tenured professor of the history of music at the University of Granada, Spain. Her lines of
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

Albrecht Riethmüller (albrieth@zedat.fu-berlin.de) is professor of musicology emeritus at the Free University of Berlin. He received his PhD in musicology from the University of Freiburg in 1974. A member of the Academy of Sciences and Literature (Mainz) and Corresponding Member of the American Musicological Society, he was the 1999 recipient of the John G. Diefenbaker Award of the Canada Council for the Arts. His publications range from the music of Greek antiquity to film music, with special emphasis on Beethoven, Busoni, the relationship between music and politics, and between music and literature. Since 2000 he has been editor of *Archiv für Musikwissenschaft*.

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

Abstracts and Contributors

Denis Collins

**Approaching Renaissance Music Using Taneyev’s Theories of Movable Counterpoint**

This study situates theories of movable counterpoint by the Russian composer and theorist Sergei Ivanovich Taneyev (1856–1915) against current scholarship on Renaissance music. Analytical approaches that draw upon Taneyev’s theories can lead to rich insights into the inner workings of Renaissance counterpoint, including processes that have hitherto escaped attention. Through reference to specific repertoire examples discussed in recent scholarship, the present study demonstrates how Taneyev’s methodology and terminology can provide a basis for systematic identification of key procedures prevalent in Renaissance music. The article also considers how knowledge of Taneyev’s work can inform an approach that points to new possibilities for analyzing contrapuntal processes operating across fifteenth- and sixteenth-century music.

**Keywords:** Taneyev, movable/invertible counterpoint, Josquin, Willaert, Ockeghem

Denis Collins (denis.collins@uq.edu.au) is a senior lecturer in musicology at the University of Queensland Australia. His research interests are in the history of counterpoint, especially canonic techniques, from the late Middle Ages to the eighteenth century. His research has been supported by two Discovery Projects from the Australian Research Council, and his recent and forthcoming publications are in *Musica Disciplina*, *Music Analysis*, and *Music Theory Online*. Together with Jason Stoessel, he has established the Canons Database (https://www.canons.org.au).

Luis Gimenez Amoros

**The Bi-Musicality through Transcultural Music: The Adaptation of the Haul Modal System in Saharawi Music**

This article reports on the importance of studies that bring together the participation of ethnomusicologists in transcultural music with respect to the concept of bi-musicality. While previous studies of cross-cultural music focus on the representative character of fusion music in a global or national context, this article examines the internal process of composition of transcultural music through the experience of the author as participant-observer in Saharawi music in the camps of refugees from Western Sahara, in the Hamada desert in Algeria, and in Spain since 2004, as well as his participation as a composer and arranger of the last album by Mariem Hassan (1958–2015), *El Aaiun Egdat* (2012), and his experience as a guitarist with the Saharawi singer from 2012 to 2014. This article proposes that the concept of
bi-musicality is very useful for analyzing the different musical elements of cross-cultural music. This article particularly focuses on the collaborative use of Haul modes by the author and Hassan during the making of the album, *El Aaiun Egdat.*

**Keywords:** Saharawi music, haul, Western Sahara, Trab el Bidan, refugee studies

Luis Gimenez Amoros (worldmusicspirit@gmail.com) has conducted research in six African countries (Algeria, Western Sahara, Mali, Zimbabwe, Zambia, and South Africa), India, and Spain, focusing on transcultural music, postcolonial studies, and new/old mobility in pre-colonial music, about which he has more than twenty publications, two academic books with Routledge and UKZN Press, five visual ethnographies, and composing/performing internationally with his solo albums and with numerous artists from the world music industry. Since 2011, he has been an Ethnomusicology lecturer at Rhodes University (2011–15) and the University of Fort Hare (from 2016) in South Africa. At present he is a research fellow at the Center for Humanities Research at the University of the Western Cape in Cape Town.

Feng-Shu Lee

**Vision Transformed into Sound: Der junge Siegfried and Wagner’s Creative Process for the Ring**

Wagner originally conceived of the Ring as one opera centering on the hero Siegfried. A new look at his manuscripts for *Der junge Siegfried,* which he added while expanding the Ring, reveals how he experimented with various strategies to create an increasingly complex narrative, in which he shifted his focus to other leading characters and reconsidered the *Götterende* prophecy, an underdeveloped theme in the *Ur-*form of the Ring. In act 3, scene 2, Siegfried encounters Wotan on his way to awaken Brünnhilde. Wagner initially portrayed this encounter as a friendly meeting. He later turned it into a violent conflict, ending it with a defeated Wotan referencing a vision of Loge, who would initiate the gods’ doom. Wagner later removed this vision. However, he conveyed the deleted text via music; the “Götterdämmerung” motive occurs when Siegfried breaks Wotan’s spear in this conflict. The transformation from vision to sound suggests a significant link between the textual and musical evolutions of the Ring. It shows how Wagner, in his dual roles as dramatist and composer, exploited the potential of unused ideas in his libretto by exploring them in his music. His alteration of this scene, which both reflected and triggered other revisions, also offers new insight into the non-linear nature of his creative process.

**Keywords:** Wagner, creative process, cyclic expansion, *Der Ring des Nibelungen, Der junge Siegfried*

Feng-Shu Lee (blblume.n@gmail.com) is assistant professor of musicology at National Chiao Tung University (Hsinchu, Taiwan). She received her bachelor’s and master’s degrees in
Abstracts and Contributors 241

violin performance as well as her master’s degree in musicology from the New England Con-
servatory in Boston. She received her PhD in music from the University of Chicago. Her re-
search interests include opera history, improvisation in eighteenth- and nineteenth-century
keyboard music, the relationship between Romantic music, German philosophy, and theol-
ogy, as well as between music, optical science, and the fine arts in the nineteenth century.

Angelo Orcalli and Eveline Vernooij

The Impact of New Media on the Monograph: Prospects for Musicological Discourse

The digital revolution has not only changed the way we create, preserve, and ex-
change music, but it has also had a profound influence on the way we communicate
and disseminate musical knowledge. Under the influence of computational tech-
nologies, new editorial models have started to emerge for online and offline digital
editions. Still, the musicological monograph has so far remained largely untouched
by the digital landscape. The present article investigates the methodological impli-
cations of the application of digital technology to the musicological monograph and
the impact of the changes introduced by the digital medium on the author, con-
tent, and reader of the monograph. Personalized reading paths and interactive in-
terfaces increase reader involvement, while digital encoding of musical sound and
score promotes the integration of sound- and score-based analysis. Overall, digital
presentation of musicological discourse allows for a level of engagement with the
subject matter far exceeding that available in the print medium and as a result can
contribute significantly to the historical and aesthetic understanding of the musical
repertoire.

Keywords: Musicological monograph, digital editorial models, new media, sound-based
analysis, interactive tools

Angelo Orcalli (angelo.orcalli@uniud.it) is full professor in musicology and history of music
as well as scientific director of MIRAGE Lab at the University of Udine, Italy. He currently
teaches music publishing systems at the University of Udine. His research is in the fields of
theory and technique of contemporary music, computational music analysis, critical edit-
ing of electronic and mixed music, psychology of music, aesthetics of music, and history of
music theory.

Eveline Vernooij’s (eveline.vernooij@uniud.it) research focuses on twentieth-century mu-
ic, music cognition, and digital technologies for the dissemination of twentieth-century
musical repertoire. After obtaining her PhD in audiovisual studies, she worked as a research
fellow at the University of Udine, where she also lectured in the history of contemporary
music and in the music listening laboratory. Currently, she teaches at the Audiovisual Lab-
oratory in the Fine Arts High School in Udine. She has published in several peer-reviewed
journals, such as Il Saggiatore musicale, Musica/Realtà, Perspectives of New Music, and Front-
tiers in Psychology.
August Valentin Rabe

**Hans Buchner’s Fundamentum? Suggestions for a New Historiographic Framework**

The belief widely accepted by scholars that the only three surviving manuscript sources of Hans Buchner’s (1483–1538) *Fundamentum* (CH-Bu F I 8a, CH-Zz S 284a, CH-Zz S 284b) are “copies” of an “Urtext” is refuted by paleographic evidence as well as an analysis of the network of people who contributed to the sources. It turns out that the three elements of the *Fundamentum*—written text, tables of musical examples, and compositions—show a different degree of interference by the scribe. Because all three sources were written by the music teacher Christoph Piperinus, a study of other music manuscripts written by him sheds new light on *Fundamentum*. While its compositions seem to be “copies” in the modern sense, paleographic evidence strongly suggests that Piperinus has made a selection of a larger number of compositions and tables and not only revised but also wrote parts of the text anew. As a result, *Fundamentum*—in the form of CH-Bu F I 8a—is not a copy, but rather appears to be created as late as 1550. Watermarks from all the sources are attached.

**Keywords:** Hans Buchner, *Fundamentum*, authorship, Christoph Piperinus, Heinrich Isaac

August Valentin Rabe (august.rabe@univie.ac.at) was appointed university assistant of Birgit Lodes at the Institut für Musikwissenschaft, University of Vienna, in October 2015. He studied musicology, musical practice, and art history at the Hochschule für Musik FRANZ LISZT Weimar and at the Friedrich-Schiller-Universität Jena (master of arts). Additionally he studied harpsichord with Bernhard Klapprott at the Hochschule für Musik FRANZ LISZT Weimar (artistic diploma). He is currently writing his PhD dissertation on *Fundamenta* of the fifteenth and sixteenth centuries.