# Table of Contents

Philip V. Bohlman and Federico Celestini  
**Editorial: Acta Musicologica and Multilingualism**  
1

Susan McClary  
**Lives in Musicology: A Life in Musicology—Stradella and Me**  
5

João Pedro d’Alvarenga  
**Juan de Anchieta and the Iberian Motet around 1500**  
21

Elisabeth Reisinger  
**The Prince and the Prodigies: On the Relations of Archduke and Elector Maximilian Franz with Mozart, Beethoven, and Haydn**  
48

Federica Marsico  
**Il libretto di Le Racine: pianobar pour Phèdre (1980) di Sylvano Bussotti: le fonti e la drammaturgia**  
71

Abstracts and Contributors (vol. 91, no. 1)  
97

Boris von Haken  
**Der Einsatzstab Rosenberg und die Erfassung musikalischer Kulturgüter in Westeuropa während des Zweiten Weltkrieges**  
101

Ryan Ross  
**“Blaspheming Beethoven?”: The Altered BACH Motive in Vaughan Williams’s Fourth Symphony**  
126

Assaf Shelleg  
**Josef Tal on the Cusp of Israeli Statehood, or, The Simultaneity of Adjacency and Oppositionality**  
146

José L. Besada y Pedro Ordóñez Eslava  
**¿Una historia de la música espectral española? Transferencias culturales transnacionales en el último cambio de siglo**  
168

Abstracts and Contributors (vol. 91, no. 2)  
190
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 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.
Abstracts and Contributors

José L. Besada and Pedro Ordóñez Eslava

Just a Spanish Spectral Story? On Transnational Cultural Transfers at the Turn of the Twenty-First Century

Since the turn of the twentieth century, Spain has experienced a significant flow of intellectual, ideological, and aesthetic values coming from France and in quest of an imaginary musical modernity. Is such transnational logic sufficient for explaining the Spanish composers’ reception of French spectralism at the turn of the twenty-first century, and the way they have adapted its technical achievements for their own practices? We answer this question focusing on three Spanish authors who have approached spectral techniques or attitudes in quite dissimilar ways: José Manuel López, Mauricio Sotelo, and Alberto Posadas. For that purpose, we provide analytical arguments around their oeuvre, their biographical track record, and the surrounding context. In particular, our musical analyses provide diverse genetic clues about their respective creative processes. Evidence lends us to widen the aforementioned—and often clichéd—transnational flow, epitomizing several complexities—and also paradoxes—of Spanish contemporary art music when considered in relation to the current international milieu.

Keywords: Spectral music; Transnational cultural transfers; José Manuel López; Mauricio Sotelo; Alberto Posadas

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Apart from his BA in both art history and music, Pedro Ordóñez Eslava (pittpoe@gmail.com) qualified to become a guitar teacher in Seville and holds a PhD in musicology from the University of Granada. As a musicologist, he has always worked on the connections between music, arts, and poetry in twenty-first-century creation. Among his interests are new music and arts education, contemporary flamenco, and sound art. He has been working and living, for shorter or longer periods, in Granada, Strasbourg, Berlin, and Paris. He is currently working in the Department of Musicology at the University of Granada.
Ryan Ross

“Blaspheming Beethoven?”: The Altered BACH Motive in Vaughan Williams’s Fourth Symphony

Vaughan Williams’s Fourth Symphony (1934) has elicited much discussion regarding its aesthetic nature and sources of inspiration. Early critics associated the work’s dissonances with a concession to continental European musical modernism, or with a depiction of the political tensions of 1930s Europe. More recent commentaries have noted its references to Beethoven, one of which the composer admitted to in print. These commentators have argued either that these references constitute a continuation of the Beethovenian tradition in the twentieth century, or that they present a critique of the German composer. This essay adds a new argument in favor of the latter position. First, it examines Vaughan Williams’s writings, which reveal respect for Beethoven’s stature, sharp antipathy toward his aesthetic, and a tendency to negatively measure him against Johann Sebastian Bach. Next, it considers one of the main recurring motives of Vaughan Williams’s Fourth Symphony, a slightly altered musical BACH cipher, through the lens of these writings. It concludes that the use and placement of this motive at the points in the Fourth Symphony which most strongly recall Beethoven are intentionally mischievous, and echo musically Vaughan Williams’s Bach-aided digs at Beethoven in prose.

Keywords: Vaughan Williams; Beethoven; Symphony; Reception; Analysis

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Assaf Shelleg

Josef Tal on the Cusp of Israeli Statehood, or, The Simultaneity of Adjacency and Oppositionality

Discussing Josef Tal’s works during the transition into Israeli statehood, the article uncovers the ways the art music in Palestine/Israel duplicated the Zionist allegory and conditioned the studies that followed them. While it was fairly easy to “otherize” Tal’s penchant for post-tonal designs and nonrepresentational aesthetic in a cultural constellation that prioritized the (euphonic) immediacy of national signifiers, his works embody both the internalization of national constructs and their destabilization. Contextualizing this simultaneity is the wider discussion of the gap between national rhetoric and the manufacturing of cultural hybrids, as well as the historiographical paradigms that have shaped the field of art music in Israel. With
these key variables in mind Tal’s music can be reconsidered alongside the disillusionment with romanticist Zionism in modern Hebrew poetry already during the interregnum of statehood and in the way political dates have punctuated a cultural history that precedes and traverses 1948.

**Keywords:** Israel; Post-tonal music; Josef Tal; Jewish music; Musical exoticism

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Boris von Haken

**The Einsatzstab Rosenberg and the Seizure of Musical Cultural Property in Western Europe during the Second World War**

In 1940, after the defeat of France by German military forces, both state and party agencies in the Third Reich established large-scale programs for the appropriation and theft of documents and artworks of presumed German origins from the occupied territories. For music scholars the search for such materials was handed over to the “Sonderstab Musik” (special commission for music), headed by Herbert Gerigk of the “Amt Rosenberg” (Rosenberg office). Musicologists working for the special commission, therefore, were simultaneously documenting German musical sources in the libraries and archives of the occupied territories, in many cases also participating in the theft of Jewish property.

**Keywords:** World War II; German occupation; Einsatzstab Reichsleiter Rosenberg; Musical manuscripts

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