

The Motet across Time II

Tuesday, August 23, 11:00–12:30 • Room 824

FP2-8

Session Chair

Vassiliki KOUTSOBINA (National and Kapodistrian University of Athens)

Between Tradition and Renewal: Ludwig Senfl's Motets

Stefan GASCH (University of Music and Performing Arts Vienna)

Ludwig Senfl is a key musical figure of the generation between Heinrich Isaac and Orlando di Lasso. Senfl's life has to be considered within a musical, literary, theological, and political framework, defined both by the transnational reality of life around 1500 and by a newly emerging sense of national identity. His musical output—Senfl played a pivotal role as singer, scribe, and composer in the court chapels of Emperor Maximilian I and Duke Wilhelm IV of Bavaria—evolved in courtly as well as civic environments and marks the transition from the late Middle Ages to the modern age in the Holy Roman Empire.

Owing to two unfinished editorial projects, the majority of Senfl's 109 extant motets remained mostly unknown to scholarship. The now complete edition of Senfl's motets within the series of the New Senfl Edition, however, enables scholars to shed more light on the composer's involvement in humanist, aristocratic, Catholic, and Protestant circles, to present a detailed characterization of his oeuvre in a pan-European context, and to explore the musical culture of Senfl's (life)time in a wider range.

For the first time, it is possible to fulfill an urgent desideratum of research, that is, to present a comprehensive and cohesive picture of Senfl's motet oeuvre. The paper thus discovers the vast dimensions of Senfl's world of motets by connecting individual compositions with certain places, occasions, and individuals in order to provide clues for a long desired chronological classification.

The Motets of Pedro de Escobar Revisited

João Pedro D'ALVARENGA (NOVA University Lisbon)

Pedro de Escobar, who has a significant acknowledged output consisting of twenty-four sacred pieces (including a pioneering setting of the requiem mass) and eighteen secular songs, besides one doubtful and at least another one conjecturally attributed work, was supposed to have a well-documented biography. However, recent research has reduced his known existence to no more than seven years in Seville, between 1507 and 1514. Moreover, his nationality remains uncertain. Although some of the motets by Escobar are amongst the most widespread pieces in the Iberian Peninsula and the New World, they are, however, understudied, the only attempt at an overall consideration being Peter Alexander's master's thesis of 1976. This paper will address critical issues in the assessment of Escobar's output, namely the tracing of the transmission history

of his best-known motet, “Clamabat autem mulier,” which survives in ten Spanish, Portuguese, and Guatemalan sources, and the disentangling of the conflicting attribution of “Memorare piissima,” that two of its seven sources give to Peñalosa. Within this context, a summarized characterization of Escobar’s approach to the motet genre will also be essayed by comparing aspects of his production with that of his contemporaries, particularly Francisco de Peñalosa (d. 1528), and anonymous local composers, putting it in the wider European background of a changing style in motet composition around 1500.

The Theater in the Church: The Neapolitan *Mottettone* and the Theatricalization of the Liturgy; Interrelations between Political Choices and Socio-Economic Needs in the Birth of New Sacred Musical Forms in Naples between the Seventeenth and Eighteenth Centuries

Alberto MAMMARELLA (D’Annunzio University)

The most significant novelty within the evolutionary line of the motet in the Neapolitan seventeenth century is the birth of that particular form defined as *mottettone alla napoletana*, that is, motets with an initial and final chorus of four voices that frame a series of recitatives and arias entrusted to soloists, who, at times, could also be united in duets and trios. Starting from *Caeli et terrae vos laeti cantores* by Gaetano Veneziano to the greatest mottettoni by Fedele Fenaroli, this form has involved numerous composers and various compositional techniques.

What role did the political choices of the Viceroys play in the birth of the mottettone? How did the trios and other formations of the famous Neapolitan castrati of the time (Donato Coia, Francesco de Nicola, Matteo Sassano, Nicola Grimaldi, Giambattista Merolla, etc.) influence the choices of composers? What role did the conservatories and the new forms of sacred theater play? Is the theatricalization of the liturgy only a normal process of overcoming the “old” compositional forms?

By combining the analysis of the structures and functions of motets with documentary and archival sources, this study aims to shed new light on this phenomenon in its totality (social, compositional, musical, religious, economic).



East-West Dialogues

Tuesday, August 23, 11:00–13:00 • Room 825

FP2-9

Session Chair

Carmela BONGIOVANNI (“Paganini” Conservatory of Genoa)