

Abstracts and Contributors

Kofi Agawu

Lives in Musicology: My Life in Writings

Responding to an invitation from the editors of *Acta Musicologica* to tell the story of his “life in musicology,” Kofi Agawu describes his upbringing and early education in Ghana and his university studies in the UK and the US. In a career focused on teaching, research, and writing, he outlines a number of intellectual projects involving the analysis of African and European music. He ends by acknowledging renewed discussions of race and identity in the musical academy today, and hints at his own growing interest in African art music.

Keywords: Postcolony; African music; music analysis

Kofi Agawu (kagawu@gc.cuny.edu) was born in Ghana, where he received his initial education before studying composition and analysis in the UK and musicology in the US. He is currently distinguished professor at the Graduate Center, City University of New York. His books include *Playing with Signs* (1991, winner of the Young Scholar Award from the Society for Music Theory in 1994), *African Rhythm* (1995), *Music as Discourse* (2008, Spanish translation 2012), and *The African Imagination in Music* (2016, co-winner of the Kwabena Nketia Prize from the Society for Ethnomusicology in 2018; French translation as *L’imagination africaine en musique* [2020], winner of a Charles Cros Academy award in 2021). Recipient of a Guggenheim Fellowship (1991), the Dent Medal (1992), and the Harrison Medal (2009), Agawu is a fellow of the Ghana Academy of Arts and Sciences, corresponding fellow of the British Academy, and honorary member of the Royal Musical Association.

Marianne C.E. Gillion

Plantin’s *Antiphonarium Romanum* (Antwerp, 1571–73): Creating a Chant Book during the Catholic Reformation

As the first printed chant book to align with the reformed Roman Rite, the *Antiphonarium Romanum* (Antwerp: Plantin, 1571–73) marked a turning point in the creation of liturgical editions. Documents from the Plantin-Moretus Archief provide unprecedented information concerning the antiphoner’s commission, revision, and production. Letters from printer Christopher Plantin to his patrons, Cardinal Antoine Perrenot de Granvelle and Bishop Gilbert d’Oignies, reveal a power struggle over the plainchant: whether to use Granvelle’s Roman exemplar, or d’Oignies’s Low Countries manuscript. Plantin finally chose to follow the instructions of his most influential patron, Granvelle. Analyses of the *Antiphonarium*’s musical preface and the responsory *Felix namque* demonstrate that the volume transmitted a

prescriptively notated chant tradition revised according to contemporary theoretical precepts. The *Commune Sanctorum* underwent further modification in its second edition (1574) to bring it visually and musically closer to the rest of the antiphoner, as evidenced in the responsory *Suscipe verbum*. The *Antiphonarium* had a lasting influence in the Southern Netherlands, both through its adoption by important religious institutions and its use as a copytext by other printers. Its plainchant provided an audible signal of allegiance to sacred and secular authorities and embrace of the Catholic Reformation.

Keywords: Counter-Reformation; liturgy; music printing; plainchant; Southern Netherlands

Marianne C.E. Gillion (mce.gillion@gmail.com) is an FWO Postdoctoral Research Fellow in the Department of Musicology at KU Leuven (Belgium) on the project “According to Antwerp, Reformed to Rome: Music, Liturgies, and Identities in the Bishopric of Antwerp, 1559–1801.” Her research interests include plainchant and liturgies in the European Reformations, the cultural and material history of liturgical books, and the musical lives of beguines.

Jesús Estevez Monagas

Music Documentation in the Convent of San Francisco de Quito: Liturgical-Musical Books, Organs, and Choristers

Hitherto, research works carried out in the General Archive of the Franciscan Order in Ecuador (AGOFE) have not shown traces of musical life in the Convent of San Francisco de Quito. Therefore, through a musicological approach, this article aims to provide information concerning the outstanding task by the Franciscan Order in the artistic and musical development in Quito from the sixteenth century on, the production and acquisition of liturgical-musical books, and the acquisition of the big organs. Finally, a list of the friars who professed for the choir in the sixteenth and seventeenth centuries is provided.

Keywords: Convent of San Francisco de Quito; Ecuador; liturgical-musical books; organs; choristers

Jesús Estevez Monagas (jestevez@usfq.edu.ec) is a Venezuelan musicologist and researcher studying the musical heritage in Quito, Ecuador, specifically at the Convent of San Francisco. He is a doctoral candidate at the Universidad Complutense de Madrid, with a master’s degree in music research from the Valencian International University, Spain (2016), and a bachelor’s degree in contemporary music and jazz performance (*magna cum laude*) from the Universidad San Francisco de Quito (USFQ), Ecuador (2014). He has been professor of contemporary harmony and jazz guitar at the USFQ College of Music since 2014.

Carlo Bianchi

**Karl Amadeus Hartmann and the End of Nazism: The Piano Sonata
27. April 1945**

The article deals with the human reasons that led Karl Amadeus Hartmann to compose his piano sonata *27. April 1945* while observing the *Todesmarsch* of the Dachau concentration camp internees. The author sheds light on ostinato patterns and several allusive citations (revolutionary songs, classic and popular themes) which would support the fundamentally “protest” meaning of this piece, according to its consolidated critical tradition. The sonata is seen as a part of Hartmann’s output under the Third Reich, and the composer as one of the inner emigrants—thus belonging to the broader context of the German opposition to Hitler. The second part of the article comes back to the meaning of the piece, without however identifying a direct, exclusive political message, which the composer himself claimed to reject. Rather, on the dual tracks of philology and anthropology, the author explores the musical signs and sounds to grasp how this sonata comes to life by retrieving archetypes from the depths of European musical culture, among them the exile, a universal symbol of the fate that populations had to suffer in extreme and controversial forms as a result of World War II. Hartmann’s music testifies to history by gathering images of conflict, belonging and exile within a symbolic space inhabited not only by all those who suffered the Nazi’s attacks—right down to the victims of the Shoah—but also by those who caused that war, or were affected by the catastrophe of the German people.

Keywords: holocaust; resistance; post-tonal music; philology; musical borrowing

Carlo Bianchi (carbianchi@libero.it) has a degree in piano performance. He earned his PhD in musicology and philological sciences at the University of Pavia, Cremona, working on the dissertation “Music and War: Composing at the Time of WWII.” There he held teaching positions in music analysis and music theory, worked as assistant researcher and SME (Subject Matter Expert) at the chair of musicology and history of music (scientific area L-Art/07) until September 2019. He delivered lectures and read papers at national and international conferences. He is a member of the Italian Society for the Study of Contemporary History—Società Italiana per lo Studio della Storia Contemporanea (SISSCO).

Diego Alonso Tomás

Narrativity, Intertextuality, and Musical Topoi: A Semiotic Study of Alberto Iglesias’s *Amante menguante* (2001) in Pedro Almodóvar’s *Hable con ella*

This article analyses the narrative, structural, and semiotic functions of arguably one of the most remarkable pieces in the recent history of Spanish film music: the eight-minute string quartet piece written by Spanish composer Alberto Iglesias for *Amante menguante*, the brief silent film included in the central part of Pedro Almodóvar’s *Talk to Her*. The aim of the study is to show how music helps to articulate

the complex narrative structure, how it expresses the affective content of the film narrative and emulates (or compensates for the lack thereof) the sounds and the characters' speech absent in the silent film. The focus of the study is on (1) Iglesias's employ of a number of centuries-old musical topoi for musically expressing extramusical meanings, ideas, and emotions evoked in the film; (2) his practice of a hyper-descriptive, often onomatopoeic, musical illustration of a series of gestures, actions, objects, and "sounds" shown in the silent film; and (3) the echoing of the film's emotional content by means of musical allusions and quotations of materials from Henry Purcell's "O, Let Me Weep" (from *The Fairy Queen*), Arnold Schoenberg's *Verklärte Nacht* and String Quartet, op. 10, and Samuel Barber's *Adagio for Strings*.

Keywords: music analysis; semiological functions of film music; musical borrowing; music and meaning

Diego Alonso Tomás (diego.alonso.tomas@hu-berlin.de) studied musicology at the Complutensian University in Madrid. He received his PhD in 2015 from La Rioja University with a thesis on the influence of Schoenberg's music and aesthetics on Roberto Gerhard. He currently works at Humboldt-Universität zu Berlin as a postdoc researcher in the project "Hanns Eisler in Republican Spain." He contributed to *The Roberto Gerhard Companion* (Ashgate, 2013) and has published in leading musicology journals such as *Twentieth-Century Music*, *Music Analysis*, and *Musicologica Austriaca* (Best Paper Award 2019).