

Abstracts and Contributors

Meki Nzewi

Lives in Musicology: The Humanning Musical Arts Heritage of Original Africa

In the indigenous Igbo culture of southeastern Nigeria, the tutelary Deity, *Agwu*, is credited as capable of imbuing specialist practitioners in the related sciences of music and medicine with super-ordinarily enhanced creative genius. The African indigenous musical arts are a spirit force that prompts and superintends humane interactions, and installs sublime sensitivity as well as instills a humanitarian disposition. Philosophical procedure pervades most aspects of indigenous African life systems and metaphysical cogitations. Born in 1938, I am an Igbo person and was brought up in Igboland. This personal account for the “Lives in Musicology” series of *Acta Musicologica* relates my indigenous African musicking journey, and my lifelong devotion to studying and embodying the philosophy, theory, and practice of Africa’s humanning musicological knowledge system, as scholar, composer, performer, educator, and events organizer.

Keywords: African indigenous musical arts, African drum music, Nigeria, Igboland

Meki Nzewi is professor emeritus of African music at the University of Pretoria, South Africa. He previously taught at the University of Nigeria, Nsukka. He received his PhD in 1977 from Queen’s University Belfast, writing his dissertation under the supervision of John Blacking. He is the author of *African Music: Theoretical Content and Creative Continuum: The Culture Exponent’s Definitions* (1997) and *Musical Sense and Musical Meaning: An Indigenous African Perception* (2007), among other publications. His projects promoting knowledge of African indigenous musical arts and serving underprivileged communities include the Soccajasco Kids, which has trained homeless children in musical arts, and the Centre for Indigenous Instrumental Music and Dance of Africa (CIIMDA), an initiative for culture-sensitive musical arts education covering countries in the southern part of the African continent.

Pablo Ernesto Jaureguiberry

Jorge Horst’s Productive Reception of Luigi Nono’s *Liebeslied* (1954); or When Nono Met John Cage in Rosario, Argentina (2008–15)

Jorge Horst (born in 1963 in Rosario, Argentina) has occupied a prominent place in Argentina’s contemporary music scene since the late 1980s. His prolific oeuvre explores diverse possibilities that often involve intertextuality/transtextuality, indeterminacy, cryptology, and numerology. In this connection, Horst’s productive reception of Luigi Nono’s and John Cage’s poetics plays a key role, as illustrated by a

group of seven works composed between 2008 and 2015, in which recursive aspects of indeterminacy provide the context for reworking a twelve-tone row derived from Nono's *Liebeslied* (1954). Furthermore, his *intempestivos* (2008) and *Escarpa* (2014) are based on sequences that alternate this row with another that is paradigmatic of Nono's serialism, the all-interval row that he used repeatedly beginning in the mid-1950s. In this article, I analyze the manner in which Horst both appropriates and builds upon material from *Liebeslied*, adapting it within a framework of indeterminacy that gives rise to a heterotopia characteristic of the aesthetics developed in his later compositions. This kind of strategy exemplifies his poetics, where heterogeneous materials and techniques are recombined in coherent yet ambivalent ways. At the conclusion, I propose that examination of such a stylistic approach might help to overcome some persistent historiographical discourses on Argentine art music.

Keywords: intertextuality, transtextuality, indeterminacy, serialism, heterotopia

Pablo Ernesto Jaureguiberry holds a PhD in history and theory of the arts from the Universidad de Buenos Aires and is a professor of musical analysis at the Universidad Nacional de Rosario. He has served as a member of the editorial board of *Revista Argentina de Musicología* (2022–25) and of the directorial board of the Asociación Argentina de Musicología (2017–19). His scholarship focuses on art music of the twentieth and twentieth-first centuries, intertextuality/transtextuality, productive reception, self-analysis, and music theory.

Uri Jacob

Obadiah the Proselyte and the Crusaders as Notators: An Interreligious Encounter in the Twelfth-Century Eastern Mediterranean?

Two extant music manuscripts with Hebrew text inscribed by Obadiah the Proselyte, a twelfth-century Jewish convert who lived and worked in the Middle East, challenge the dominant narrative of music history that credits early musical literacy solely to Latinate communities in Europe. These manuscripts raise the question of the identity of those for whom Obadiah prepared his material, since there is no evidence to suggest that Jews of the eastern Mediterranean could read musical notation or that many Latin persons of this period could read Hebrew. The present article revisits the social and cultural contexts of these documents, proposing that Obadiah's use of mirror-image neumes links his inscriptions with the distinct notational system developed by crusaders of Latin origin, who aimed to unify the singing of Latin liturgical chant in the Holy Land. An emergent Latin fascination with Hebrew reading during the twelfth century serves as the basis for a hypothesis that such crusaders may well have taken an interest in Obadiah's manuscripts. My discussion situates a study of musical notation within broad consideration of interreligious exchange in the eastern Mediterranean region, interpreting the juxtaposition of Latin liturgical books and Obadiah's Hebrew documents from the perspective of

global musicology and exemplifying a cross-cultural examination of different manifestations of early musical literacy.

Keywords: global musicology, Jewish music, Latin liturgy, medieval music, musical literacy

Uri Jacob is a musicologist who specializes in medieval music. He is currently an assistant professor in the Department of Music at Bar-Ilan University, Israel. He completed his PhD at the Hebrew University of Jerusalem in 2021, and afterwards held a postdoctoral fellowship at the University of Western Ontario, Canada. His publications include articles in *Plainsong & Medieval Music*, *Journal of Musicology*, *Revue de Musicologie*, and *Al-Masāq*, as well as chapters in a number of edited volumes. He is presently writing a monograph on medieval song repertoires in the context of the crusading enterprise.

Sara Navarro Lalandá

Amalia Anglés Mayer de Fortuny: From the Madrid Conservatory to the International Operatic Stage

This article explores the life and career of Amalia Anglés Mayer de Fortuny (1827–1859), a Spanish soprano who gained international recognition in the *bel canto* tradition. Despite her considerable success, Anglés remains underexplored in scholarly literature. Trained at the Royal Conservatory of Music in Madrid, where she studied with Francisco Frontera de Valldemosa, she performed on prestigious stages such as Milan's Teatro alla Scala and the Paris Opera, earning acclaim for her roles in *Rigoletto*, *Lucia di Lammermoor*, and *La Sonnambula*. Her career took her to further European cities, including Lisbon and Berlin, before her untimely death at the age of thirty-one. Using Grounded Theory methodology, this research draws on archival materials, including primary sources from the Royal Conservatory of Madrid and contemporary press reviews, to examine Anglés's vocal technique, professional trajectory, and contributions to the dissemination of *bel canto* across Europe. The study seeks to establish Anglés's significance in operatic history, shedding light on her pedagogical influence and the social challenges she navigated as a female artist in nineteenth-century Europe.

Keywords: women in opera, nineteenth-century opera, Royal Conservatory of Madrid, Francisco Frontera de Valldemosa

Sara Navarro Lalandá is an associate professor at the Università degli Studi Roma Tre and is also a contracted professor at the Università Europea di Roma. She has held the position of academic coordinator of the Master's Program in Musical Pedagogy at the Universidad Internacional de La Rioja (2022–24) and collaborated in the Education Department of the National Auditorium of Italy (Accademia Nazionale di Santa Cecilia, 2015–24). Her research focuses on music from the eighteenth to the twenty-first century, particularly court studies and the socio-political transformation of musical and pedagogical institutions. She recently completed the book *Il Mecenatismo Musicale di Maria Cristina di Borbone-Due Sicilie (1806–1878)* (Società Editrice di Musicologia).

Diego Alonso Tomás

Die Dreigroschensardana: Robert Gerhard, Kurt Weill, and the Neue Sachlichkeit

This article explores the influence on Robert Gerhard's music of the artistic principles of the *Neue Sachlichkeit*, a modernist trend in which Gerhard participated closely during his stay in Berlin between 1926 and 1928. My discussion demonstrates that the concert sardana he composed in 1929 for an ensemble including instruments from the Catalan cobla as well as from the jazz bands of the time formed his main response to this trend. The article's first part establishes that the version of the sardana performed and recorded in recent decades differs from the original piece, premiered in 1929. In the next section, it argues that the sardana merits a prominent place in the history of the *Neue Sachlichkeit* for its drawing upon the model of the jazz band instrumentation of several compositions by Kurt Weill (exemplified also by some of Hanns Eisler's works), especially the *Kleine Dreigroschenmusik* for wind orchestra (1929), an arrangement of the most popular numbers of his *Die Dreigroschenoper* (1928). The article concludes by examining the reception of the sardana's premiere in relation to the contemporary significances of jazz, considered by some a necessary component of aesthetic renewal and by others an unacceptable manifestation of racial alterity.

Keywords: interwar modernism, 1920s jazz, *Dreigroschenoper*, Spanish-German musical relationships, Catalan identity

Diego Alonso Tomás is a senior researcher at the Universitat Autònoma de Barcelona. His doctoral dissertation examined Arnold Schoenberg's influence on the music of Robert Gerhard. He has been a visiting scholar at Humboldt-Universität zu Berlin; the University of Cambridge; Goldsmiths, University of London; and the Staatliches Institut für Musikforschung, Berlin. From 2018 to 2022 he headed the research project "Hanns Eisler in Republican Spain" at Humboldt-Universität. He founded and leads the study group Deutsch-Ibero-Amerikanische Musikbeziehungen of the German Musicological Society. His articles have appeared in *Acta Musicologica*, *Twentieth-Century Music*, *Music Analysis*, *Die Musikforschung*, *Journal of War & Culture Studies*, and *Musicologica Austriaca* (the last-named publication winning the journal's 2019 Best Paper Award).