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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

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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 Talk to Her

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) Igle-sias’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).
Abstracts and Contributors

Eva Esteve Roldán
The Mass La pastorela mía and the Wedding of Felipe III: Music for a Royal Event?

The unpublished mass of Pedro Rimonte (1565–1627), La pastorela mía, is analyzed from the codicological, musical, and symbolic point of view. The study reveals a series of connections that link its composition with the double weddings of Felipe III with Margarita de Austria (1584–1611) and Alberto de Austria with Isabel Clara Eugenia, celebrated in Valencia on April 18, 1599. There is no documentation relating to the musicians who attended this event or the works that were part of the soundscape that surrounded the betrothal. However, the origin of the paper, the biography of its owner, the identification of the pre-existing work and its patron, the life of the Aragonese composer, the adequacy of the work to the aesthetics of the event, its scoring, and the absence of some sections, all coincide with the events that occurred in April 1599.

Keywords: Music and power, Pedro Rimonte, Siglo de Oro

Eva Esteve Roldán (eva.esteveroldan@unir.net) was a teacher from 1999 to 2018 in the superior conservatories of music in Zaragoza, Salamanca, and Madrid, successively. Since 2017 she teaches subjects in the "Bachelor of Music" and in the "Master’s Degree in Musical Research" program at Universidad Internacional de La Rioja. Her research has focused primarily on the study of Hispanic music and its relationships with other disciplines during the Renaissance. Her most recent edited volumes are Sound and Space: Ancient Iberian Musical Experiences (Madrid: Alpuerto, 2019) and Magnificat a tres y cuatro voces del ms. 2/3 (c. 1520) de la Catedral de Tarazona (Zaragoza: Institution Fernando el Católico, 2017).

Aurèlia Pessarrodona
The Beginnings of Lorenza Correa’s Career in Madrid: Her Training and Development as a Singing Actress throughout the First Known Repertory (1787–94)

The soprano Lorenza Correa (1773[?]–after July 1832) belonged to the first generation of Spanish singers who developed a prominent career abroad. But, unlike Manuel García’s and Isabel Colbran’s cases, there are no studies on her. In order to begin to fill this gap, the objective of this essay is to study Correa’s process of training, development, and consolidation as a singing actress in the initial years of her professional career and how it contributed to her later international success. As such I analyze the repertory performed by her in the public theaters of Madrid from 1787, the moment in which she joined the Madrilenian companies as an eleventh lady, up
until 1794, when she became third dama de cantado, the main singer of tonadillas. Throughout this analysis I observe that she rapidly excelled as a singer thanks to her exceptional natural vocal skills and her training with music and singing teachers such as Pablo del Moral and probably Carlo Marinelli. Besides this, her experience in the public theaters of Madrid provided her a versatile training in a wide variety of registers: from spoken theater to sung performance, from serious to comic styles, and from Italian opera to autochthonous airs with folk flavor, even playing the guitar. Moreover, from this context one can infer a notable singing level in some Spanish actors, as well as an important value of tonadillas as an excellent training tool for singing actors.

Keywords: Lorenza Correa, tonadilla, soprano, theater music

Aurèlia Pessarrodona (apessarrodona@gmail.com): bachelor’s degree in humanities, PhD in musicology and diploma in lyric singing and didactics of the voice (Bologna). Her main research field is Spanish eighteenth-century theater music. After her PhD in 2010 she was granted postdoctoral fellowships at the University of Saarland (2011), University of Bologna (2011–15), and Autonomous University of Barcelona (2015–17). In 2018 she won the second prize of the Otto Mayer-Serra Award (University of California, Riverside) with the article “El cuerpo cantante en las tonadillas a solo para Miguel Garrido.” She currently teaches the history of music, aesthetics, and methods of research at the Conservatori Superior de Música del Liceu (Barcelona) and collaborates in the Alfonso X el Sabio University and the International University of Valencia.

Haiganuş Preda-Schimek

Serbian-Romanian Ties in the Nineteenth-Century Salon and Ball Music

Focusing on salon and ball music, this essay comparatively investigates the musical habits of the Serbian and Romanian nobility in the post-Ottoman period. It first examines their contacts and dynastic marriages, and links their interest in Western music to the education of boyar-daughters. In the context of the newly attained independence of Romania and Serbia, their musical taste exerted a modeling influence on the production of salon and dance music; stylized folk dances gained a representative, quasi-official function, analogous to the national garb adopted as courtly attires. Thereafter interest shifts on the issue of Balkan Westernization, when the European music market expanded towards southeast and numerous musicians from abroad resettled in Romanian and Serbian cities. Employed as music teachers in boyar families, they alternated between aristocratic and public music life. As conductors, operetta, or salon music composers they disseminated a type of musical entrepreneurship that Josef Lanner und Johann Strauss, Sr. successfully established in Vienna.

Keywords: westernization, music market, salons, migration, cultural transfer
Haiganuș Preda-Schimek (haigma.schimek@yahoo.com) was born in Bucharest and since 1997 she has been living in Vienna. As a researcher she has been working at projects funded by the Austrian Scientific Community, the City of Vienna, and the Ministry of Science and Research (Austria). In 2008 she was a visiting fellow at the Centre Interdisciplinaire de Recherche Centre-Européene (Paris, Sorbonne). Her work was published in various international journals, anthologies, and volumes of conference proceedings. She is the guest editor of “Music in Nineteenth-Century Romania” (Nineteenth-Century Music Review 14, special issue 3, 2017).

Jen-yen Chen

**Institutional Religion and Personal Religiosity in a Postcolonial Context: Sacred Music and the Chinese Catholic Community in Contemporary Macau**

This article examines how Macau’s Chinese Catholic believers have negotiated a highly personal sense of their faith in the postcolonial context that followed the end of Portuguese administration of the territory in 1999. The agency of the members of this community indicates that they can be regarded neither as the acculturated subjects of a lingering colonial inheritance nor as conforming to a new Chinese ascendancy. Their engagement with traditional genres of Catholic liturgical music, notably localizing in its remaking of an established system of ritual-musical semiotics, provides evidence for their own active formation of identity. Without eschewing the notion of epistemic violence central to discursive analyses of intercultural encounters, the present discussion focuses equally on agency in order to offer a counterbalancing emphasis upon individuals and their construction of a distinctive spiritual outlook at a micro-social level.

**Keywords:** sacred music, Macau, Catholicism, colonialism, agency

Jen-yen Chen (jenyenc@ntu.edu.tw) is associate professor at National Taiwan University. He is the author of articles and chapters in *Eighteenth-Century Music*, *The Journal of Musicological Research*, *Fontes Artis Musicae*, *Musiktheorie*, *The Cambridge History of Eighteenth-Century Music*, *The Cambridge Haydn Encyclopedia*, and *Listening across Borders: Musicology in the Global Classroom*. His areas of research specialization include transnational musical exchange in East Asia and Catholic sacred music in eighteenth-century Europe.

Sanela Nikolić

**Five Claims for Global Musicology**

In 2017, the International Musicological Society began publishing *IMS Musicological Brainfood*. Each issue contains one or two short contributions moving away from the form of a “classical” musicological journal. The authors of these essays, however, are among the leading musicologists of our time. Upon reading such “tasty
brainfood,” it becomes evident that considering how a global perspective challenges musicology provides a predominant “ingredient” in the recipe. Still, questions arise: how does a global musicology collide with traditional musicological forms of writing the history and theory of (Western) music; and what does it mean to be global in terms of musicological concepts and tools? Provoked and “refueled” by IMS Musicological Brainfood, the answers to these questions provides an outline for the disciplinary features of global musicology. Additionally, this article suggests a possible future for global musicology. Challenged by a global perspective, musicology could develop its potential for socially engaged practice by becoming responsible for the sustainability of music as artistic practice.

**Keywords:** global musicology, music theory, music history, musical heritage, sustainability of music culture

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